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ABSTRACT

This document consists of the printed components only of a PBS curriculum package intended to be used with the 9-videotape PBS documentary series entitled "The West." The complete curriculum package includes a teacher's guide, lesson plans, a student guide, audio tapes, a video index, and promotional poster. The teacher's guide and lesson plans introduce the video series and provide objectives, video questions, and activity suggestions. The student guide has hands on activities that encourage students to act as historians and filmmakers and encourages them to tell a historical story of the West through film. Audio tapes share interviews with producer Ken Burns, series producer/director Steven Ives, and series co-writer Dayton Duncan. The video index comprises two indices--a subject index and an alphabetical index. Finally, a promotional poster shows the cast of Buffalo Bill's original 1885 Wild West Show. (RJC)

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ED 461 567

The West:
Curriculum Package

- **Teacher's Guide**
- **Student Guide**
- **Teacher's Answer Sheets**

PBS Video

SO 029 300

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A TEACHER'S GUIDE TO

THE WEST

Using the Educational Materials

PBS VIDEO

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An Introduction to the Series

The West, it is a place of endless horizons and unimaginable distances that nonetheless became a crowded crossroads of competing dreams; a place where the sun always sets and myths continually rise. It has been "the geography of hope," and it has been "a wound in the heart." No other place holds such a powerful grip on the nation's — indeed the world's — imagination. This is the story of the West: an epic tale of a majestic landscape and the turbulent history of the people who have been drawn to it, often struggled against it, sometimes fought and died over it.

Over five years in the making, this sweeping documentary series begins in the time when the West belonged solely to Native Americans and continues into the 20th century. Along the way, it chronicles the arrival of more and more newcomers as they converged and collided in a harsh yet alluring land, where promise and disappointment existed side -by-side. Through their own words, we meet a multitude of people — some of them famous, most of them unknown, all of them compelling.

Here are explorers and cowboys, warriors and peace chiefs, solitary mountain men and wagon trains of pioneers. A Chinese ditch-digger and a rich Mexican American landowner. A former slave who promoted the West to his people as the "Promised Land." An ardent feminist who was proud to be the seventh wife of a Mormon polygamist. A female missionary to the Indians who loathed the West, and a Wellesley graduate who loved it — in spite of everything it did to her and her family. Here, too, is the story of a young republic on the Atlantic seaboard moving westward to transform itself into a continental nation — and in the process transforming everyone and everything in its path.

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Correlating the Series to your Text

The following textbook correlation chart has been designed to help you better integrate *The West* into your curriculum. We have chosen four current history textbooks as examples of how specific sections of textbooks correlate to the series. If you are using one of the textbooks specified, you can look for the section heading in the book that corresponds to the lesson number. If you are using a textbook other than the ones listed below, you can create your own chart to aid in planning your lessons.

	PATHWAYS TO THE PRESENT	HISTORY OF A FREE NATION	A HISTORY OF THE UNITED STATES	WORLD HISTORY
Lesson 1	Frontier Myths Native Americans of the Plains	Native American Life Native American & European Land Values		Peoples of North America
Lesson 2	Spanish and Native American Interactions Native Americans of the Plains	Portraits: Junipero Serra, Thomas Jefferson Looking Westward French Fur Traders	The Lewis and Clark Expedition	Peoples of North America Expansion of the United States
Lesson 3	The Impact of the Encounter on Native Americans: Disease Native Americans of the Plains Narcissa Whitman	People of the Plains Native American & European Land Values American Missionaries	The Jacksonian Era/Indian Policy The Rise of the West	Peoples of North America
Lesson 4	Hispanic North America Trails West	The Thirst for New Lands Texas Independence	Westward Ho! Texas and Oregon	Expansion of the United States
Lesson 5	The Gold Rush in California Native American Struggles	Forty Niners	The Gold Rush	
Lesson 6	Kansas-Nebraska Act The System Fails	A Union in Danger	The Kansas-Nebraska Act John Brown's Raid, 1859	Expansion of the United States
Lesson 7	The Conquest of Native Americans Native American Struggles	Conflict With Native Americans Jacksonian Democracy	Indian Wars and Resettlement	
Lesson 8	Becoming an Industrial Power Improving Transportation Systems	Tying the Nation Together Farming Moves West	The Flourishing Land	
Lesson 9	The Conquest of Native Americans Native American Struggles	Into the West People of the Plains	The Buffalo Slaughter	
Lesson 10	The Conquest of Native Americans Native American Struggles	Plains Wars People of the Plains	Indian Wars and Resettlement	
Lesson 11	Confronting the Government	Native American Schools	Indian Wars and Resettlement	
Lesson 12	African American Pioneers Moving West	Farming Moves West	The Passing of the Frontier	Expansion of the United States
Lesson 13	Modernization, Mining & Ranching	Ranching and Mining	The Passing of the Frontier	

An Introduction to the Educator's Edition

The "Educator's Edition of The West " has been developed to make using the nine programs in the series a rich and rewarding learning experience for students. Included in the educator's edition are the following materials:

1. This Teacher's Guide which introduces the various curricula materials developed for The West.
2. A Lesson Planning Guide containing 13 topical and thematic lesson plans; reproducible quotes from historians and historical figures; self-assessment tools to aid student comprehension; discussion questions that promote critical thinking; and activities for completion by students, individually or in groups.
3. A set of Student Guides, complete with hands-on activities that encourage students to act as historians and filmmakers as they make their own decisions about how to tell an historical story through film. Each Student Guide contains a set of archival materials that includes historical diaries, letters, and photographs, for students to evaluate and incorporate into their work.
4. Audiotapes to share with the class of interviews with Emmy Award winning producer Ken Burns, series producer/director Steven Ives, and series cowriter Dayton Duncan.
5. The PBS VIDEO*index*® that puts every person, place, issue, and event covered in the series at your fingertips. You may use this index for research or to create your own thematic or topical lesson plans. The PBS VIDEO*index*® comprises two indices—a subject index and an alphabetical index.
6. A promotional poster with a photo of the cast from Buffalo Bill Cody's original 1885 Wild West Show.

Tips for Using the Lesson Planning Guide

The 13 lessons in the Lesson Planning Guide provided in this Educator's Edition follow the key themes of the series and include the following elements:

- A Lesson Overview which lists learning objectives for students;
- Suggested Viewing which provides several short viewing segments with segment descriptions and corresponding time code;
- Before Viewing questions or activities to focus students' attention on the lesson;
- For Discussion to help students recall what they have learned and think critically about what they have seen;
- An Activity section with activities to be completed in class or at home.

In addition, each lesson comes with As You View, a corresponding set of comprehension questions as well as selected quotations from the viewing segments to encourage students to reflect further on what they have seen. These handouts can be found in the back of the Lesson Planning Guide and should be photocopied and distributed to students prior to each lesson.

You may use the lesson plans in the sequence provided in the Lesson Planning Guide, or you may choose one or two lessons and present them in a manner that fits your curricular goals.

Tips for Using the PBS VIDEO*index*®

To enable you to locate specific segments, themes, event, or people in the series, PBS has prepared a special set of indexed tapes for educators. These tapes have been enhanced with a time code reference that is visible on your screen. The time code on your screen appears as a series of numbers (e.g. 1:12:13) and refers to the hour, minute, and second at which a reference will appear. For instance, the reference given above will appear one hour, 12 minutes, and 13 seconds into a particular episode. To find the reference, you need only to fast forward the correct episode until the number 1:12:13 appears on your screen.

The PBS VIDEO*index*® that is contained in this educational packet will include an additional number, followed by a backslash (/). This first number refers to the episode in which the reference can be found. For example, in the index you will find a reference to T.H. Watkins talking about the building of the railroad. That number will appear in the PBS VIDEO*index*® printed as 5/1:12:13. This indicates that Watkins' quote is in the fifth episode, at time code number 1:12:13. To locate the reference on the tape, place episode five in the VCR and fast forward until you see the numbers 1:12:13 appear on your screen. At that point in the tape, you can hear Watkins discuss the significance of the building of the railroad.

The PBS VIDEO*index*® can also be a powerful resource to create your own thematic lessons. Explore the Subject Index to find the entries for issues, events, people, or places about which you would like to teach.

Identify the program segments which refer to those topics, locate them on the videotapes, and use them to create a lesson that fits tightly into your curriculum. Some entries for suggested thematic lessons you may want to include in your curriculum are:

Exodusters
Historians' Viewpoints
Mark Twain
Mormons
Narcissa Whitman
Native Americans
The Black Hills
U.S. Indian policy

Tips for Using the Audiotapes

The Audiotapes provided in the educator's edition can be a powerful tool to trigger discussion among students about the ways history is told, the importance of historical authenticity, and the process of documentary filmmaking. These taped interviews can be played to the entire class or the tapes can be assigned as tools for small group activities. The tapes can also model interview techniques for students who are conducting their own research.

Tips for Using the Student Guide

The Student Guide provides students with a behind-the-scenes look at the way PBS' epic series *The West* was researched, written, and produced by introducing them to a few of the remarkable members of the team that worked on this production over a five-year period.

Students using the guide will be asked to assume the roles of historians and filmmakers as they research, write, and create a storyboard for their own short film segment on the West. The guide includes the following materials to help students complete their assignments:

- Interviews with Emmy Award winning producer Ken Burns, producer/director Stephen Ives, researcher Michelle Ferrari, writer Dayton Duncan, and cinematographer Buddy Squires. These interview were conducted specifically for this guide in order to assist students as they complete their own historical film segments.
- Several historical photographs;
- Actual diary entries written by William Swain, a '49er, and his wife Sabrina;
- Correspondence written in the late 1880s between Wolf Chief, a Native American and the Commisioner of Indian Affairs for the United States government;
- Sample story outlines from an episode of *The West*;
- A sample script from an episode of *The West*;
- Step-by-step activities that allow student groups to simulate a filmmaking experience.

It is not essential that students have access to video equipment to complete the activities in the Student Guide. While access to such equipment may enhance students' experience, students will be required only to complete the following preproduction processes:

- Choose an historical event or story to portray through film.
- Write a proposal that describes students approach to the subject.
- Evaluate historical archives.
- Research primary and secondary sources.
- Develop a chronological storyline.
- Write a script.
- Choose photographs and other visuals.
- Develop a storyboard.

Mattie Tom, Apache, 1899

Opposite Page: Riding Herd in the 1880's

The purpose of the Student Guide is to help students:

- Become familiar with the process used to create a full-length historical documentary;
- Think as an historian;
- Consider new ways to present various perspectives in history;
- Become a creative storyteller of history;
- Discover the different ways and places in which historical sources can be found;
- Use the activities, information, and materials provided in the Student Guide to produce either a detailed storyboard or a short, five-minute film that tells the story their group chose.

Working in Groups

The information and activities provided in the Student Guide will be most useful for students if they have had an opportunity to watch the documentary *The West* before engaging in their own projects.

The film production activities in the Student Guide are best completed in small, cooperative groups. Since filmmaking is a collaborative experience, students will be required to assume specific roles and to share decision making. Therefore, teachers should divide the class into documentary groups of about four or five members. Students must stay in the same groups for the duration of the project.

Students will be responsible for meeting all deadlines and for completing the tasks that are outlined in the Production Meeting sections provided for each activity. Since students will need to be prepared to handle conflicts and differences of opinion as they work together, a special section entitled Working in Groups has been provided for students in the Student Guide. Be sure to review this section with students before beginning the activities in this guide.

Filmmaking Job Descriptions

Producer:
Oversees all positions; organizes and serves as a facilitator for all the meetings. Trouble shoots by being a reference source for group members; helps group meet deadlines; coordinates all details of production.

Head Researcher:
Supervises the research effort; locates and selects reference sources; provides background information to writer and other group members as required; delegates research assignments to group members; maintains accurate bibliographic list of resources.

Head Writer:
Develops script; oversees all final drafts of written work produced by group; assigns writing tasks.

Technical Director/Cinematographer:
Integrates use of visuals, sound, narration, and music for segment. Responsible for final assembly of storyboard/video production.

Ken Burns and Stephen Ives

Creating Documentary Teams

To begin, hand out the Student Guides to each student along with a copy of the Filmmaking Job Descriptions contained in this overview section. These descriptions should be discussed in detail with the class so that students have a clear understanding of what each role involves.

After reviewing the descriptions and the Student Guide, students should apply for the project position(s) they would like by writing brief letters outlining their first and second choices. Inform students they need to include clear reasons for choosing a particular role in their applications. This information can be used to help put groups together.

Getting Students Started

After reviewing Working in Groups with students, your class will be ready to begin the production process. Review the entire Student Guide. Choose the activities you wish your students to complete. (They may complete the entire guide in sequence, or you may choose the one or two activities you find particularly useful.)

The Guide is broken steps each one of which begins with an interview of a member of *The West's* production team. Ask students to read the interview that precedes their task. Then, as a class, discuss the interview.

Tips for Keeping Students on Task

- As a class, review each activity or step before students begin.
- Be sure students are clear about how much time they will need to complete each task. (Estimated times have been provided in the student guide, but it will be up to individual teachers to assign specific dates for projects to be due.)
- Encourage students to ask questions, both within their groups and to the class as a whole. This is probably a new process for students, and they will need guidance about how to complete it.
- Use the production worksheets provided in the Student Guide. These will help students stay focused on the goal of each production meeting.

Evaluating Student Work

Evaluation of the process outlined in the Student Guide could take several forms. There are three forms of evaluation we recommend:

1. An evaluation by teacher and a self-evaluation by students after each activity or step.

2. A group evaluation based solely on the groups' ability to work cooperatively together.

3. A final evaluation by teacher and a self-evaluation by students of their entire project.

The following criteria may be useful to guide your evaluations:

1. Participation in discussions
Does student understand or demonstrate curiosity about topics?

Is student willing to listen and ask questions?

2. Quality of written material
Does the material meet the stated goals?

Does the material show creativity/originality of thought?

Does the material show clarity and understanding of the event portrayed?

3. Depth of research
Does the student demonstrate ability to use a variety of sources?

Is the student willing to use various research methods including printed and electronic resources?

4. Organizational
Were all deadlines met?

Was time used constructively?

Did students understand goals and meet them?

Teacher Evaluation of Student Work

Does it meet the intended goal of producing a storyboard for a five-minute historical segment related to *The West* which uses original research, writing, and thinking?

Was the group/individual able to successfully meet deadlines and fulfill all tasks?

Does the segment show originality of thought? Does it incorporate all the different sections from research, writing, and production in a cohesive and interesting way?

Does the segment teach or illuminate something interesting about its subject?

Group Evaluation

Group members as a whole should write an evaluation of their ability to solve problems, share ideas, coordinate efforts, listen to each other, treat other member's ideas with respect. It is important for group members to discuss their evaluation together in the presence of a teacher.

During the group evaluation, students should keep in mind two main questions:

1. Was the group/individual able to resolve conflicts and work together productively?
2. Are there areas where the group feels it needs work?

Student Self-Evaluation

At the end of each activity or step, as well as at the end of the project, students should answer the following questions to evaluate their own work. You may want to require each student keep a journal recording his or her evaluations and ask that the journals be handed in at the end of the project.

1. List or write some important things you just learned. These can be factually based, related to the work you did in the group, or connected with the type of documentary work you just completed.
2. Did you complete your task to the best of your ability? Did you meet your deadline?
3. Do you think your work shows, care, creativity, and attention to detail?
4. Does the final presentation of your group's project show attention to detail? Are the ideas clearly delineated?
5. Rate your participation within the group. What strengths do you think you contributed to the group effort? Did you add ideas, ask questions, listen respectfully to others?
6. If there were problems how did you help the group reach a resolution?
7. List anything on which you would have liked to work harder.
8. Are there areas for which it would have been helpful to have additional support or information?

A STUDENT GUIDE TO

THE WEST

PBS VIDEO

Cover: The Union Pacific works its way past Citadel Rock on the Green River in Wyoming Territory, 1868

The Oakland Museum History Department

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The Making of *The West*: A Student Guide to Historical Filmmaking

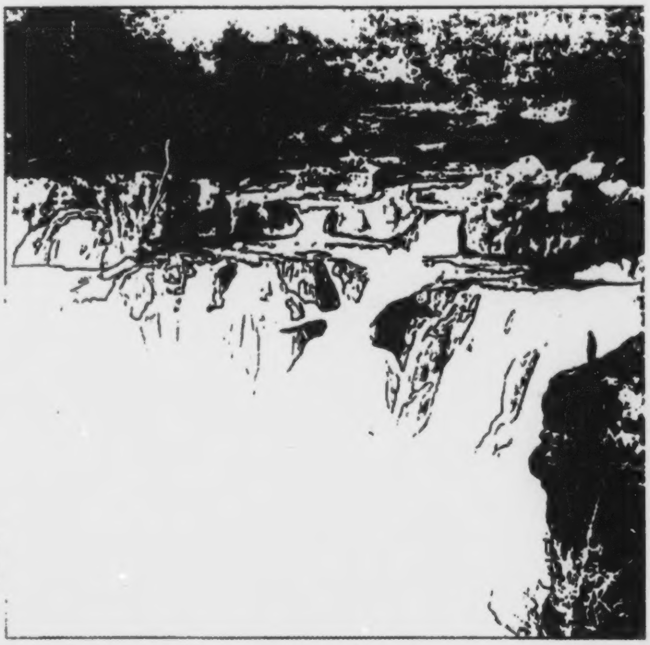
Introduction

In the hands of a talented documentarian, history is drama. Today, the stories of our past can seem miraculous, glorious, inevitable, fated, tragic, or pathetic. Film is one tool we can use to better understand these stories as we contemplate the lives of the people whose visions, actions, writings, and mishaps have resulted in the landmark events of history: The Gold Rush, Wounded Knee, The Kansas-Nebraska Act.

With this guide, you are invited to open the doors to the past and become familiar with how to tell the stories of history. First, you will be introduced to some members of the team who produced *The West*. You will then be guided through the process of historical filmmaking — from choosing a subject, researching sources, evaluating archives, developing a script, and creating a storyboard — as you participate in a number of production meetings much like the meeting in which professional filmmakers participate.

To successfully complete this guide you will need to

- Become familiar with the process used to create a full-length historical documentary;
- Think as an historian;
- Consider new ways to present various perspectives in history;
- Become a creative storyteller of history;
- Discover the different ways and places in which historical sources can be found;
- Use the activities, information, and materials provided in this guide to produce either a detailed storyboard or a short, five-minute film that tells your story.



National Archive

Shoshone Falls on the Snake River in Idaho Territory, 1874.

Working with Groups

One of your challenges in this project will be working within a group. It is not always easy to accommodate ideas, personal styles, and working habits that are different from your own.

There will be conflict over the direction your group takes as it develops its documentary story. This conflict arises as part of the process of reaching consensus, developing trust and respect, and as a reflection of increased pressure and tension as the deadline nears. In other words, conflict is a natural aspect of every group effort and it needs to be managed carefully, with respect and regard for each other's feelings. You may consider this part of the challenge of this project.

A second issue that will become clear to you is that each group member does not share the same opinion. While it might be hard to understand how everyone could not share your own opinion, it does occur, and this should be respected. Generally, a difference of opinion is a healthy part of group dynamics. Differing opinions will yield different directions and so each member's opinion should be considered by your group carefully as it goes through the process of developing a documentary storyline. In many ways, your group members' opinions represent their contribution to the final product.

You are most likely to encounter three kinds of decision making through this process:

The Vote is a democratic process with clear winners and losers. It can be used for those decisions that must be made by the group, but in a timely way. The Vote will be best used in making decisions that implement a major consensual decision, such as selecting photographs that support the storyline you have chosen.

The Consensus is a group decision that does not necessarily reflect unanimity, but does become the will of the group. In other words, every member can, at least, live with the decision. The group presents a united position when a consensus is reached and thus this is the most difficult kind of decision to make. Choosing your storyline will be a consensual decision.

The Unilateral decision is made by one group member, with or without consultation, for all group members or for the project. In all cases the Unilateral decision is made by the group member responsible for that particular area. If your group is deadlocked over the use of a particular photograph, the technical director (responsible for all visuals) will make the final decision regarding which picture to use.

Tips for Conflict Resolution

Conflict will arise and escalate in your group if members resort to name calling, physical fighting, and/or digressing to other issues. Your group should have a set of rules each member agrees to follow that establishes guidelines for working together. Since conflicts are a natural part of the collaborative process, it is important to know how to resolve them. What follows is one model your group can use to negotiate your differences.

One member of the group serves as a mediator. This person remains objective and the other members in conflict must agree to listen and follow directions such as no physical fighting, no name calling, and no interrupting. You may add other rules as needed. All members of the group must agree to stick to these limits.

The mediator asks one member to describe the problem while the other person listens. Then the mediator asks the listener to describe the problem as he or she heard it being voiced.

When a person is describing the problem he or she should be encouraged to use the first person singular. For example: "I felt . . . when you . . . ." Rather than, "You said . . . ." This avoids an accusation-defensive-response cycle.

The mediator then frames the problem in neutral terms: "It sounds like Sam feels he is doing more work than Tina, and Tina feels she is working, but isn't told what she needs to do."

To proceed, everyone must agree to the description of the problem (consensus). All members then brainstorm possible solutions that are listed, without comment, by the mediator. The solutions are discussed as objectively as possible The mediator's job is to maintain the ground rules and to focus the group on resolving the problem.

Denver Public Library

Chief Washakie, Shoshone

The group must decide on a solution (consensus) or, if that is not possible, abide by a solution proposed by the mediator (unilateral).

After trying out the solution, the group meets to discuss whether the solution worked, or if a new solution is required. All group members need to participate in the problem-solving meeting including the mediator. The mediator's role should rotate through the group for the duration of the project. Work cannot continue until a problem has been resolved. In the case of a deadlock, the mediator can appeal to the teacher for assistance.

With these difficult-to-master skills in mind, you are now ready to begin learning about historical documentary filmmaking.

Step 1: Find the Story in History

Meet Ken Burns, Historical Filmmaker — An Interview

Born in Brooklyn, New York, and educated at Hampshire College in Amherst, Massachusetts, Ken Burns is a cofounder of his production company, Florentine Films. Often considered America's premier historical filmmaker, Ken Burns has been exploring the depth and breadth of the American experience for more than 15 years. He was producer, director, cowriter, chief cinematographer, music director and executive producer of the landmark series, *The Civil War*, which became the highest rated series in public television history and set a standard for historical films. Ken is executive producer and creative consultant for *The West*.

Q: What makes you choose certain topics in history to turn into documentaries?

KB: The word history is mostly made up of the word story. So I think in the beginning I'm mostly drawn to the idea of a story, of human beings sharing with each other something they consider compelling, something they consider dramatic. That criteria not only governs the selection of what topic it is, whether it's the history of the civil war, the history of baseball, or the history of the West, but how we then approach the subject.

Q: How does one begin to work on a documentary that tackles such a huge topic?

KB: The thing you have to realize is that film is not comprehensive. It can't do everything. So I need to go back and get from the past juicy representative samples of what made that event tick. This is not glamorous filmmaking. This is really about archival research, about trying to put your arm around as many diverse, sometimes contradictory, often dramatic aspects of your subject, and to get to know them. And to figure out a way to tell them narratively that at the same time, doesn't sacrifice historical truth.

Q: How does one balance the role of filmmaker and the role of historian?

KB: Within our productions there is always a constant tension between what I call the science of history on one hand, and the art of history. The science of history would say that by reading a telephone book you could learn a lot about a community. The art of history is the exact opposite. So we try to walk a fine line. And this is something that happens on a day-to-day level and in the editing room, as you're making decisions of which shot works, which piece of music works. I think the mark of a good filmmaker is one who does not err too many times on either side. Obviously you wish to be factual, but we also know what it's like to have a film that lacks structure, that lacks enticement for a general audience.

Q: It sounds like the core of what you are doing comes from research.

KB: Everything comes from research. We like to look in many different ways. We go to some of the quiet sites where some of these events took place. We go through literally hundreds of archives and look first at still photographs, but also at paintings and lithographs, newspaper headlines, journals, anything written. And so you do this in the places, you find the ghosts, you listen to these old photographs. And I want to emphasize the word listen. You want to look at that and say that moment was once alive. It had sounds and it had shouts, it had birds chirping . . . that's what you want to bring back.

Q: What is your next step?

KB: You go and do paper research. You read and you find out facts. Did you know that Sitting Bull had visions of his own death? Did you know that Chief Joseph's people had, a generation before, promised undying friendship with the white people? Did you know, did you know? At the same time you're listening to how they write in the past.

Q: How does history change depending on whom is telling the story?

KB: History is a very interesting and very imprecise science. There's nothing we can do to change what's happened in the past. We can only learn more about ourselves by the things we choose to focus on in the histories we tell. The most valuable history has many perspectives. There is no individual truth. There is only collective truth. But we could arrive or begin to appreciate that collective truth by seeing it from varieties of perspectives.

Q: How does one bring all of this into a story like The West?

KB: First, in the course of it you have to tell the broad strokes. At the same time, you know that the hooks, the things that connect me to stories are ordinary people like myself who come up against extraordinary events, or moments, or other people. Selecting those things, learning how to tell those things, and that's the most difficult part of all.

Q: What does history mean to you?

KB: In high school I knew there was a part of my heart that was possessed by American history, though it was completely untrained. At the same time I was curious and intellectual, and fortunate enough to run into teachers who made history come alive for me. And combining these two things, the head and the heart within me, I was able to make something of history. It has to have both ingredients. Something that's bankrupt of the heart does not reach very many people. Something that is purely emotional lacks the discipline of thought.

Production Meeting # 1

Goal:
To use the archives presented in this guide to brainstorm six different possible storylines for a five-minute film segment to be developed by your group. Each storyline should have two parts that are related by a theme or a person or an event.

Deadline:
To be determined by the teacher and student groups before beginning activity. Suggested time frame: Two hours or two class periods.

Job Descriptions

Producer: Coordinates the meeting. Is responsible for group members meeting deadline. Facilitates discussion and helps group make final decision. Makes certain group has needed materials.

Researcher: Keeps notes from brainstorming session. Finds additional information or lists other information that will be needed. The researcher can enlist other members to help find information.

Head Writer: Writes final storyline proposal using input from the rest of group.

Technical Director/Cinematographer: Analyzes each idea from a visual standpoint. Suggests how each idea could best be presented. Also considers music, narrative, and visual background. Group support can be welcomed.

Suggestions for Approaching this Task:

1. Read the "Looking at Archives" section that follows. As a group, carefully read and review the archives provided as part of this guide.

2. As a group, brainstorm all the possible connections, themes, and ideas that emerge from looking at these archives.

3. Using the "Notes from Brainstorming" worksheet, list all the ideas from your brainstorming session and keep track of any questions.

4. Using the "Individual Proposals" worksheet, each member should work individually to choose one of the ideas and write a one-page storyline proposal for a five-minute segment.

5. Meeting as a group, discuss the proposals and choose one. This is a consensual decision. Working as a group, develop the proposal as fully as possible using the creative contributions of each of your members.

Denver Public Library

Mattie Tom, Apache, 1899

Looking at Archives

A single archive can offer a great deal of information not only about the personalities involved but about the time, the place, as well as, events and problems. You have been provided with some of the actual archives used to produce *The West*. These include Swain diaries and letters, Wolf Chief and Commissioner C. J. Rhoades correspondence, as well as a selection of photographs from the series. As you look over these materials, think about what you hear and see, and what is missing.

Pay attention to every detail of your archive — the handwriting of a letter, the condition of a photograph. If you are looking at original materials there will be many clues that can take you back to the moment of the writer. If you are reading transcribed or otherwise copied materials you will be dependent on the editor of the collection in which you have located your material for any information about the original condition of the manuscript. Ask yourself how the language sounds and note any words or phrases that are unfamiliar to you. Be careful to make your comparisons in context. A 19th century diarist will use language very differently from a late 20th century diarist.

Keep notes on the information about the content of the archive and its context. As you develop a picture of the event you are studying, be sure to ask yourself questions about your assumptions. Language that sounds artificial or formal to you may have been the style of the times; certain words may reflect a colloquial usage, or indicate level of education or class. Your task, as Ken Burns said, is to listen to the archive and then do more research to find out more about what you heard.

Remember: One archive should lead you to another. Think about what you would want to research next.

National Archives

Indian Chiefs and U.S. Officials

Worksheet for Production Meeting #1: Notes from Brainstorming

Use this sheet to record six possible storyline ideas your group could consider from looking at the different archives. Keep in mind that the archives should serve as inspiration for new directions. Your ideas do not have to be based literally on the archives. For example you do not have to create a story about the Swains themselves, but could imagine other storylines based on what you discovered from their stories, or diaries, or other archives.

What other information do you think you need to tell your story?

Where will you find this information?

Worksheet for Production Meeting #1: Individual Proposals

Using the notes you have from the previous worksheet, develop one or two storylines that you will bring back to the group. Focus on one idea that particularly interests you. Explain why it seems like an intriguing topic to you.

What other information do you think you need?

Where will you find it?

Write a one-page proposal describing how your story could be turned into a short video segment. Consider such information as:

Where would your story begin and end?

What would it include?

What would the audience learn or discover?

Why this story is compelling?

Step 2: The Big Picture

Meet Stephen Ives, Producer/Director — An Interview

Stephen Ives, the producer and director of *The West*, talks about the steps he used to structure and create this large-scale documentary. Stephen Ives was an American History major in college and went into film production after graduation. His early projects were corporate industrial films. He became interested in documentaries and made a film about what home meant to Texans. It was this film that caught the attention of Ken Burns. Stephen Ives has worked with Ken Burns on several documentaries including a history of the United States Congress, *The Civil War* and most recently *The West*. Stephen Ives has also directed a film about the famous aviator, Charles Lindbergh.

Q: How did you begin to approach The West?

SI: One of the hardest questions I think historians or filmmakers have at the very outset is how are you going to approach your subject? How are you going to organize your material? We believe very strongly, in the necessity of chronology when we're telling an historical story. Its very important to look at history in terms of chronology, because ultimately things unfold in an organic way. If you don't hang on to that structure you end up in a grab bag approach to history, like let's do all the cowboys, let's do all the railroads. And that's interesting, but it loses a synergy when you encounter all the complex elements of the story interrupting one another as they did in real life, as they unfolded in actuality.

Q: How can you use chronology as a filmmaker retelling history?

SI: I wouldn't find 12 hours on Native Americans as interesting, as 12 hours on the West that is full of Native Americans colliding with Russian and French trappers, and American pioneers, and gold seekers and all those elements of the story. And that's what chronology gives you. It gives you an ability to have this incredible multiplicity of stories united by a common sense of chronology. In *The West*, we had to take hundreds of years of time and figure out how to break that into eight parts.

Q: Is each episode centered around a particular event or defined by a theme or concept?

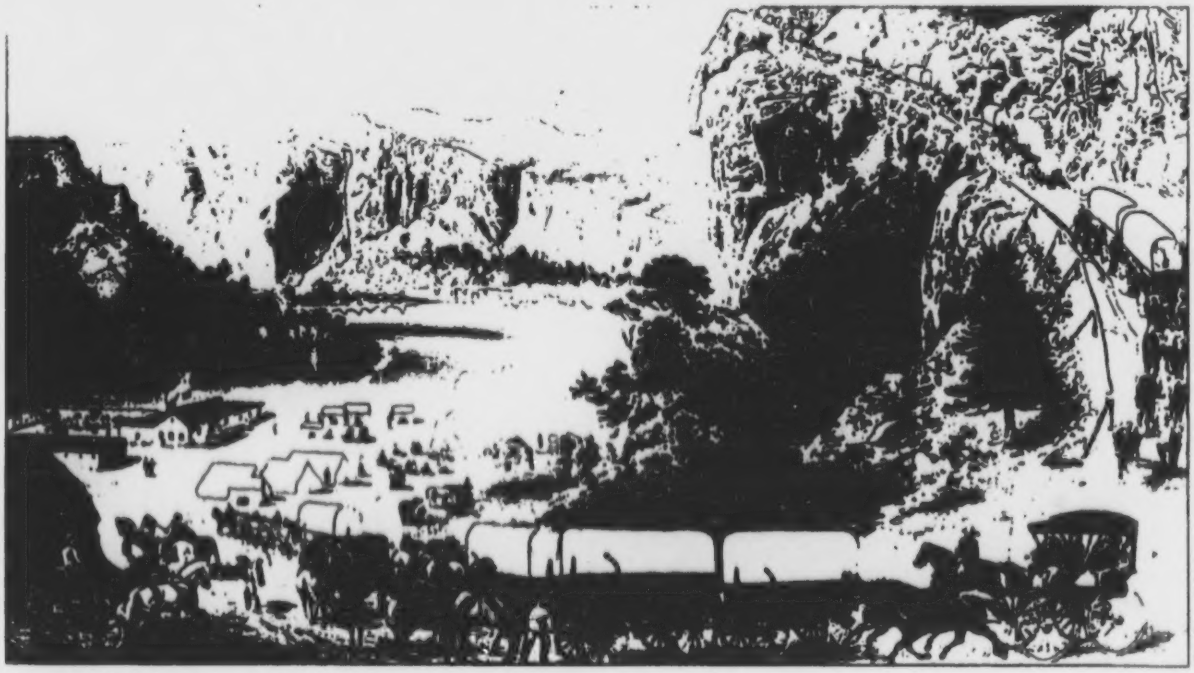
SI: Ultimately we chose watershed moments in the history of the West that we felt we could use to define the initial episodes. For example, the first showing of Lewis and Clark as a way of tapping the period of European exploration of the West compared to the Spanish and the French and then the Russian and finally the American. The third show ended with the gold rush, the fourth show was about the Civil War in the West and so we defined the story in terms of how they played into the war and the impact.

Q: How do you turn archival materials into something visual for the screen?

SI: In the early going we had such limited visuals and we don't believe in reenactments — so we wanted to get to the era of photography relatively quickly. There are hundreds of photographs in our first two episodes that cover the time before the invention of photography. Emotionally you suspend your disbelief and let that exist, and it works as long as you don't use photographs that are clearly out of the period. For example you couldn't use photographs of Indians on horseback, or rifles, before the horse was introduced to the West by the Spanish, or the rifles showed up. So you have to be careful about what you use.

Q: How do you balance your role as historian and filmmaker?

SI: I'm a filmmaker first. I believe that history has to be engaging, and it has to be compelling. And I will take license to make a story come alive. But it's a very careful set of decisions that you make. If you're talking about Lakota warriors you do everything in your power to not show Cheyenne warriors. If you're talking about a Lakota war party out in the snow in the middle of the winter, and you've got a group of Cheyenne in the snow silhouetted against a ridge, you can probably use them if you can't find a picture that is as emotional and as appropriate for the scene you're trying to paint that happens to be Lakota. Filmmaking is about grabbing your attention and keeping you engaged in a story.



The Bancroft Library

Most gold-seekers who set out overland to California rode in wagons drawn by oxen.

Production Meeting #2

Goal:
To organize your proposal from production meeting #1 into a coherent storyline.

Deadline:
To be determined by teacher and student groups. before beginning activity. Suggested time frame: One or two hours or class periods.

Job Descriptions

Producer: Facilitates discussion, keeping the group focused on developing their storylines. Makes certain the group members have any materials they need. Keeps the group on schedule.

Head Writer: Records the developing storylines for formal development.

Researcher: Keeps track of missing information. Notes any questions, or assumptions that need to be checked.

Technical Director/Cinematographer:
Records all visual, music, narrative possibilities that will help being the storyline alive.

Suggestions for Approaching this Task:

1. Look at the selected storyline for *The West* that has been provided in this guide for the purpose of showing how the material is organized. Notice that in the style used in *The West*, many of the chapters have an A part and a B part.

2. Discuss themes, subjects, events as clues to understanding how the storylines are put together.

3. Compare the different ways the storylines were matched. Consider how the documentary balances impact on the audience and the validity of events, or the placement of issues and themes. For example, consider the significance of using chronology to maintain historical accuracy or introducing personal narrative to establish authenticity.

4. Complete Storyline Chronology worksheet.

Sample Storyline

EPISODE THREE
The Speck of the Future

Prologue

Sweet Medicine foresees strangers relentlessly searching for "a certain stone," and in 1848 James Marshall discovers gold in California.

Chapter 1 — THE WEST Series Title

The rush for gold prompts the nation to begin filling up the western vastness it only recently claimed — and everything will soon change.

Chapter 2 — The Speck of the Future

1848 is a year of easy pickings in the gold fields. John Sutter, Sam Brannan and other early arrivals dream of great riches, as word of the great discovery slowly spreads across the world.

Chapter 3 — My Share of the Rocks

Story A: The great gold rush of 1849 begins. In upstate New York, William Swain leaves his wife, Sabrina, planning to make a quick fortune in California and return home. He joins thousands of other '49ers on the overland trail, where disease, not Indians, is the biggest threat. On July 4th, he reaches Fort Laramie.

Story B: Kit Carson takes a herd of sheep to California and discovers he has become a legend in the East.

Chapter 4 — Stay at Home

Story A: Afraid of reaching California too late, Swain's group takes a series of cut-offs, including one in Nevada that leads them into the northern Sierras and near disaster.

Story B: On a buffalo hide, the Lakota chronicler Lone Dog records these momentous years from his tribe's perspective.

Chapter 5 — The Diggings

Story A: Swain begins prospecting among the 40,000 men who have swarmed to California: Europeans, South Americans, and the Chinese, who call it "Gold Mountain." They all learn that it's hard work — "a dog's life," Swain writes home — and not very profitable. In the crowded mining camps, prices are exorbitant.

Story B: With so many men far from home, gambling and prostitution are prevalent. Some women, like Luzena Wilson, find opportunities unavailable to them in the East.

Chapter 6 — The Right of Conquest

Story A: The Plains Indians are devastated by the stampede across their lands. A government treaty in 1851 officially recognizes the Lakotas' conquest of the Black Hills, but three years later a skirmish over a dead cow sets them and the United States on the path of war.

Story B: California native Mariano Vallejo hopes to prosper in his fast-changing homeland. But as the gold pickings get thinner, Americans enact laws against "foreigners." A Mexican woman is hanged, the Chinese are persecuted, and a disillusioned Vallejo is dispossessed.

Chapter 7 — Emporium of the Pacific

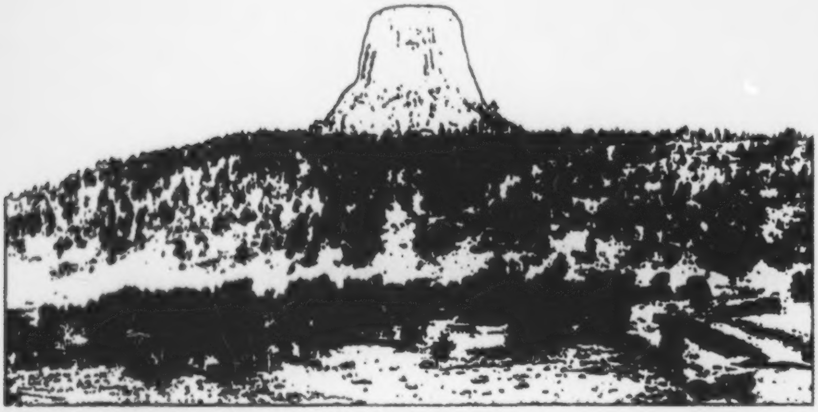
Story A: San Francisco mushrooms from a small village to the West's first big city. Merchants, not miners, hit the real bonanza: Levi Strauss, Wah Lee — and Joshua Norton, whose flamboyance epitomizes the city's mix of opportunity and transience.

Story B: The flood of newcomers spells disaster for California's Indians. Many die of disease, but many are also kidnapped, forced into servitude, even murdered for bounty payments. It is the worst slaughter of Native Americans in the nation's history.

Chapter 8 — Days of '49

Story A: Swain's dream of quick riches fades, but a letter from his brother convinces him to return home despite his failure. He sets off for New York, with no more money than when he left for California.

Story B: Mining becomes big business, using big machines and hired labor. As thousands of disappointed '49ers also head home, some make new discoveries, and the pattern set in California repeats itself throughout the West. The gold rush ruins John Sutter, but fulfills the dreams of Nancy Gooch, a former slave. And back home with his family, William Swain remembers it all as a great adventure.



Denver Public Library

Devils Tower in Wyoming, sacred to several Indian peoples.

Worksheet for Production Meeting #2: Storyline Chronology

Look at the storyline from production meeting #1 for common themes, connections, and historical events.

Define A and B categories for the themes you can discern.

Divide the selected storyline themes, connections, and historical events into the A and B categories you created.

Create a chronological storyline for your own documentary segment. Be sure to include the social, political, and cultural events that are necessary to tell your story; these are the events that give the story its context and meaning. These chronologies should be written collaboratively and should include suggestions for historical detail for each segment.

Step 3: The Researcher as Archaeologist

Meet Michelle Ferrari, Researcher — An Interview

Michelle Ferrari worked as the script and film researcher on *The West*. She was researching her doctorate in history at Columbia University when she got an opportunity to work for Stephen Ives, the producer of *The West*. A one-year stint stretched into a three-and-a-half year commitment. Her responsibilities included supplying the writers with a knowledge base from which they could work. Her work researching the archives of major libraries, museums, and government and scholarly institutions provided essential background materials for the series.

Q: How does one begin to research a topic?

MF: The first place to go is to read everything that's available on a subject by using the secondary source material. For example, there is a great deal of literature on something like the Little Big Horn. The bibliographies in these sources can provide other places to look. Part of my job was to find the most important material and write research reports that the writers used.

Q: What did you do when you researched actual archives?

MF: Every bit of research leads to something. A lot of my research took place in the libraries at Yale and Berkeley You look at everything from newspaper articles to photographs to letters and diaries. Certain institutions are known to house collections related to a particular subject or person.

Q: What were some of the obstacles in your search for archives?

MF: One of the goals of this documentary was to present an ethnically balanced story and to tell this very diverse story through a variety of ethnic perspectives. Some of the populations that were included in this story were nonliterate and communicated their history orally. In the absence of documents we had to find other ways to approach these populations. For example, in an episode about Juan Cortina, who was a kind of Mexican Robin Hood, we used a folksong to convey some of the information we wanted. You learn how to stand in a different place in the room.

Q: When we think of traditional research we usually think of written documents that serve as proof of something.

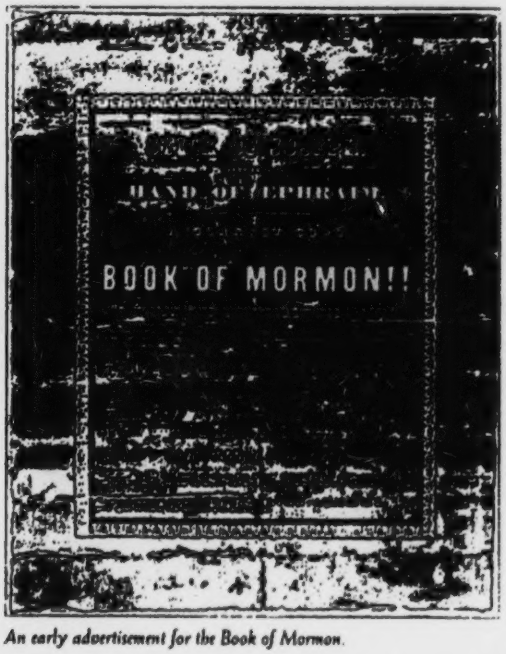
MF: We spent a lot of time during this film debating what constitutes a valid source. But many sources are relative to their culture. Time is not something important to Native Americans and so time is not always accurately represented in their source material. Dates may not be correct or how much time has passed since an event, but the material is still important and valid.

Q: What does this mean for contemporary research?

MF: A current historical goal is to give voice to those who have been ignored. This means looking at sources in new ways.

Q: What are you always hoping to find?

MF: You are constantly looking for the interesting detail and the great quote. Something that will make history entertaining and provide a good story. You have to have an open eye for colorful details.



HAND OF EPHRAIM

BOOK OF MORMON!!

Church of Jesus Christ of Latter Day Saints

An early advertisement for the Book of Mormon.

BEST COPY AVAILABLE

Michelle Ferrari's Tips for Researchers

- Review whatever secondary literature exists for the subject of your documentary and search the bibliographies of these books for primary sources.
- Go to the primary materials yourself. A good reference book for tracking down collections is *The American History Source Book*. You can also contact historical associations or libraries and ask about collections of primary materials.
- Call historical societies in the area of where an event occurred or a person lived. Keep in mind that archivists are busy people and you will need to be persistent and polite.
- Get access to the Internet or a commercial on-line service.
- Use public records i.e. birth, death, and tax records, located most often in town or city halls. These are public records, but always call first to make an appointment.
- Begin your literature search with broad areas such as 'Hispanic' or 'Chinese-railroad' and then get more specific. Make sure you look at everything.
- In developing your sources, be aware of cultural differences. Consider how a people communicated their history, recorded documents, spoke and wrote as you research your archives. Consider as well cultural beliefs and traditions that would influence how a culture would preserve its stories — knowing these particular characteristics of a culture may lead you to a source area you might not have considered previously.

Important Definitions:

Primary Source Material: Actual participant narratives, authentic period documents used by a person or people that relate to an event or experience. Diaries, photographs, documents, and letters are examples of primary source materials. You may find these materials only in a transcribed or reproduced form to preserve the original while making the content of the material available to the public. Authenticity can be an issue as can a factual representation of the events the documents or narratives purport to represent.

Secondary Source Material: Resource materials produced by historians, experts, or authors documenting an event or experience. Secondary source materials are developed by using primary sources and may include books, video, film, or audio recordings. These materials may, wittingly or not, have a particular intent, reflect a prejudice, or offer a distinct slant on events, otherwise known as a point of view.

Production Meeting # 3

Goal:
To research background information for your segment using a variety of resources. Keep in mind that the deeper and more complete your research is, the easier it will be to write and produce your segment.

Deadline:
To be determined by the teacher and student groups. Suggested time: One week or eight hours including after school time.

Job Descriptions

Producer: Coordinates meetings, is responsible for scheduling meetings and all project deadlines, assists with research duties. Works closely with head researcher.

Head Researcher: Outlines research goals with rest of group. Helps locate resources to check. Coordinates group research to assign specific tasks to members for efficiency and to avoid overlap. Works closely with producer. Does large body of research. Seeks new resources. Answers group's questions. Maintains bibliographic record of all source materials used for segment.

Head Writer: Assists with research. Helps write research reports. Designs format for a research report which can be used by group.

Technical Director/Cinematographer:
Assists with research as needed.

Suggestions for Approaching this Task:

1. Look at the storylines you created in production meeting #2.

2. Review the archives provided in this guide.

3. As a group, decide what information or archives you still need to complete your segment.

4. Decide where you are most likely to find that information or archive.

5. Search for the information or archive using the Archive Record worksheet to keep track of your discoveries.

Checklist of resources your research should include:

Nonfiction historical publications and references;

Archives such as letters, diaries, bills, tax/birth records;

Photographs/artwork;

Interviews or personal narratives;

Various communication methods such as oral histories, poems, songs, and music.

Worksheet for Production Meeting #3: Archive Record

Describe Archive: (type, what it shows, tells, author)

Source: (publisher, name of institution, place, or lender where you found it)

Bibliographic Information: (date, pages, photo image #, issue volume and number, series title, edition)

Describe Archive: (type, what it shows, tells, author)

Source: (publisher, name of institution, place, or lender where you found it)

Bibliographic Information: (date, pages, photo image #, issue volume and number, series title, edition)

(Your producer will need to provide additional copies of this form for your group.)

Step 4: Getting Down the Words: Scriptwriting

Meet Dayton Duncan, Scriptwriter — An Interview

Dayton Duncan, and Geoffrey C. Ward, wrote the scripts for The West. Born in Indianola, Iowa and a graduate of the University of Pennsylvania, Duncan is a writer and political consultant. Formerly a newspaper reporter, editor, and editorial writer for New England papers, he is the author of five books on American history and politics including two children's books on the American West. Active in politics for a time, Duncan served as chief of staff to New Hampshire Governor Hugh Gallen; as national deputy press secretary for Walter Mondale's 1984 presidential campaign; and as press secretary to Michael Dukakis during his 1988 bid for the White House. Duncan has long been associated with Ken Burns' work, having served as a consultant on both *The Civil War* and *Baseball*. He is currently working with Ken Burns on his upcoming film about Lewis and Clark.

Q: Let's begin by finding out what a scriptwriter has to do when you work on a documentary like The West.

DD: The way we work is that the writers do a lot of research themselves as well as work with the film's researchers. If we're doing a story for instance about Lewis and Clark there are several ways you can find out about them. We would become acquainted with their story usually through a secondary source by someone who has boiled it down and told the story. But we use in our films as much as possible primary source material because what we want to do is have the viewer be in the moment. Our job as writers is to winnow it down to what we think are the most important parts of the story.

Q: What do you look for?

DD: We put in the script what we think are the most appropriate moments, describing a particularly dramatic time, or the emotion of the moment as someone is experiencing it. And try to move those two in a way that both moves the story along, and also helps you be in that moment as much as possible.

Q: What does the first draft look like?

DD: Our first draft of a script is generally two to three times longer than what ends up in the film. A lot of our process is winnowing down and reducing it to the essence of the story.

Q: What makes a good script?

DD: There's two things we think are essential for a good script to make a good film. The first is that we believe that in telling history it's the story of individual people and their experience. So we want to find stories that help us have access to those people and their words as much as possible, and what it was like to live in the time they lived and to go through the experiences that they did. Secondly, it needs to be a story. We try as much as possible to make it a story which means it has a beginning, a middle and an end to it.

Q: How does a script relate to the visuals?

DD: There are several ways to go about it. Some filmmakers work on the script, winnow it down and then go out to illustrate what they have written. But Ken's style is a little different from that. Sometimes the script is being worked on even while filming is underway. We try very hard not to begin the process knowing what the end will be.

But, for us, for both the writers and the cinematographers and everyone involved, its an act of discovering history as well as what we hope it will end up being for the audience. We try to keep a broad a view of the possibilities of the stories that we might use for as long as we can. And eventually all this comes together in an editing room. The longer that you can keep your options open about what stories you're going to tell, we think the better the final film will be.

Q: Could you describe the actual writing process when you sit down and have to write something?

DD: First, I want to know as much as possible about the person, the times, the events that I'm going to be writing about. I usually start making an outline of . . . here's where I'm going to start . . . here's a very good quote I want to remember to use . . . here are the essential points. And then I make an outline. Then I sit down at my computer and begin putting it together. It's like a journey. You know you come to a crossroads and you've got to decide well, do I want the narrator to tell this part or do I want to use a quote from a person there to explain this part.

Q: How does the revision aspect work?

DD: You're pulling these different strings together. And then you do it and then you look it over and decide nah, that didn't work very well. And you go back and do it again. And you do it again until you've done a pretty good job of it. And then it gets torn apart again as you start putting the film together or as other people get involved in it. A film is very collaborative in many respects, because you're not only dealing with words, you're dealing with pictures, you're dealing with music, you're dealing with interviews. And these combinations are always changing.

Q: An interesting part of your scriptwriting was that you shared writing duties with Geoff Ward your cowriter. How did that work especially since you both live in different places?

DD: When we would start an episode we would sort of split up our writing duties. In episode five for instance about the building of the railroad, he did the first draft about the building of the railroad. I did a lot of stories about the effect of the railroad. We'd each take a part of the episodes to write the first draft for, and we would modem back and forth between New York and Walpole [Massachusetts]. We would edit each other, and talk on the phone and exchange ideas, and out of that would come a first draft. Fortunately our writing styles are similar and they melded very well to the extent that after a while even he and I can't always distinguish who wrote what and who did what. It was very pleasant and enjoyable and I learned quite a bit about writing from him.

Q: How does the idea of story fit into your writing? You have mentioned the word story a lot.

DD: It used to be many years ago people told history to one another. And all we're doing is the same thing. When it's told as a story, I think that people remember it better. Because we think in terms of stories.

Dayton Duncan's Tips for Writers

- Choose a story that you find interesting, either because the person that you're writing about interests you, or the event that you want to write about is interesting to you, or the time period is interesting to you.

- Find a source in which there is a diary or a reminiscence, meaning that the person is looking back on their own life, or their own experience after the fact . . . but somebody telling their own story, or their version of an event — that is helpful.

- Find other sources about the same [time or event] that help you understand there are different ways to look at it. And it always helps to have a good book to put it in the larger context that explains it.

- Think about what the essence of the story is. Who is this person? Why did they do this? What was it like for them? And try to stay on that track and have that as your goal. Try to find out as much information as you can to help you answer those questions, but don't let the information overwhelm you so that you lose track of your focus.

Production Meeting # 4

Goal:
To produce a draft of a script to be used for your segment. This draft should be the result of at least two revisions. Your group should expect further changes as the production process continues.

Deadline:
To be determined by teacher and student groups before beginning activity. Suggested time: One week or six hours. This can include class time as well as homework time.

Job Descriptions

Producer: Assist with research, coordinate deadlines, schedule regular check-in meetings. Help with editing and revisions of draft.

Head Writer: Work with researchers by asking questions, keeping track of information needed. Write outline for draft. Hand out sections to other members to write. Write part of segment. Coordinate editing and revisions. Do final edit.

Researcher: Provide each group member with necessary information and background. Coordinate specific research checks with members by telling them what to look for and offering help.

Technical Director/Cinematographer: Assist with revisions. Consider different possible visual, music, and background for writing. Assist with editing.

All Members: Write a portion of the script, participate in revising and editing script. Research will primarily be done by researcher, but responsibilities such as checking facts can be shared.

Suggestions for Approaching the Task:

1. Look at the sample script provided on pages 27–29 and individually complete the worksheet, What's in a Script?

2. Schedule a series of writing meetings that follow the agenda's outlined below:

Meeting One:

Check what information is available based on your research from production meeting #3.

Discuss general flow of story.

Meeting Two:

Choose writing partners from within the group.

Each group of writers must complete a draft script for the group's five-minute documentary segment using the worksheet, Developing Your Script.

Meeting Three:

Distribute and critique drafts of each script.

Agree to make appropriate revisions to your scripts.

Assign deadlines for revisions.

Come to a consensus on one script to be used for the segment.

Meeting Four:

Continue revisions process as a group, as necessary.

Meeting Five:

Third drafts, if necessary, should be copied and distributed, read and critiqued.

Continue revisions process, as necessary.

Meeting Six:

Final drafts should be handed in to head writer.

Head writer will do final edit and meet the established deadline.

Meeting Seven:
Final draft shared by group.

Writing can be done in class or as part of homework depending on schedule and other considerations.

Sample Script

Title: My Share of the Rocks

NARRATOR: By the beginning of 1849, over 50,000 American goldseekers had decided to head for California. The only question was how to get there.

Since it was impossible to go overland until spring thawed the prairies and mountain passes, the most impatient prospectors started off by sea — 14,355 nautical miles — all the way around the tip of South America.

But most of the Americans decided to wait and go by wagon train.

> VOICE 1812: April 11th, 1849. All my things being ready last night, I rose early and commenced packing in my trunk, preparatory to leaving home on my long journey, leaving for the first time my home and my dear friends with the prospect of absence from them for many months and perhaps for years. . . .
>
> William Swain
> [Broderick]

NARRATOR: William Swain, was a twenty-seven year old farmer's son from Youngstown, New York, utterly convinced he would find riches in the gold fields of California.

His wife Sabrina was against his going West. She did not know if she and their infant daughter, Eliza, could bear to be apart from him.

William's older brother George was for it. If pickings were as easy as the newspapers said they were, he would go West, too, the following spring.

Swain's plan was to take the overland route to California, make a quick $10,000 in the gold fields, and return home.

He carried with him a guidebook to the Overland Trail, a Bible — and his diary.

> VOICE 1812: I had fortified my mind by previous reflection to suppress my emotions, as is my custom in all cases where emotion is expected. But this morning I learned by experience that I am not master of my feelings in all cases. I parted from my family completely unable to restrain my emotions and left them all bathed in tears, even my brother, whose energy of mind I never saw fail before.
>
> [William Swain]
> [Broderick]

> J.S. HOLLIDAY: /He is a farmer/he lives a// simple life/he's pretty well educated/He's read Shakespeare, he's read Wordsworth // his wife is a teacher. They have a very comfortable life. They don't have anything to complain about in eighteen forty-nine.

This is a key point. They did not have anything that would cause them distress. His expectations, were perfectly comfortable expectations of an average family, a farming family in America.

The Gold Rush changed that. Suddenly he wanted more. Suddenly he wasn't satisfied./

VOICE 1765: April 12th, 1849. At half past two o'clock we took passage for Detroit on the steamer Arrow.

The lake is very smooth, and the boat shoots along like an arrow, and as she leaves, far in the distance, objects familiar to me and bears me on to those that are strange, I feel that she bears me and my destiny.

[William Swain]
[Broderick]

VOICE 1749: Dear, dear William, // I feel as though I was alone in the world. The night you left home I did not, nor could not, close my eyes to sleep. . . . William, if I had known that I could not be more reconciled to your absence than I am, I never could have consented to your going. However, I will try to reconcile myself as well as I can, believing God will order all things for the best. . .

Sabrina [Swain]
[April 15, 1849]
[Masterson]

VOICE 1770: May 6th, 1849. Independence, Missouri. We came up from St. Louis with a company. . . from Marshall, Michigan. They are got up on the joint stock principle and are going with ox teams. // They proposed that we should join them by paying $100 each into the fund, furnishing a wagon and thus becoming members of their company. . . which we have done.

[William Swain]
[Broderick]

NARRATOR: The members of Swain's company printed "Wolverine Rangers" on their wagons with axle grease. Other companies had their own nicknames: "Wild Yankee," "Rough and Ready," "Live Hoosier," and "Never Say Die."

But in honor of the momentous year they believed would change their lives, they all proudly called themselves "49ers."

J.S. HOLLIDAY: 30,000 people (that's not an exaggeration) in the // spring of [1849], take off from Independence, and St. Joseph, Missouri, and travel, along the Great Platte, // Hundreds of miles of wagons. You can look to the west and as far as you can see on a

> dusty day, there are wagon trails, way off into the distance. And you turn around to look back, and they're stretched all the way back as far as you can see.
>
> J.S. HOLLIDAY: The men who // who traveled to California in the Gold Rush years, had a conscious sense of the need to organize.//there're rules. For instance, no swearing, (laughs) literally, one of their, they have constitutions, they have these rules and orders that, no swearing, no drinking. We will observe the Sabbath. Many a company broke up over the argument of whether or not to observe the Sabbath. How can we observe the Sabbath, here it is the middle of June, we're already behind. These people are passing us on Sunday, they're rolling, how can we sit here, you know. So they have arguments about it, and companies split up over the moral question of whether to observe the Sabbath or not.

NARRATOR: For thirty days, the forty-niners crossed rolling prairie in what is now Kansas and Nebraska. It was Indian Territory, where tribes from the East had been relocated a decade earlier.

Fears of Indian raids proved mostly groundless: men were more likely to die by drowning at a river crossing, or by an accident with their own guns, than they were at the hands of Indians.

The Sac and the Fox, the Pawnees and Kickapoos, charged tolls at bridges and fords. The Potawatomis sold the emigrants bacon, beef and vegetables, and charged from one to five dollars to ferry emigrants across the Kansas River.

The real danger on the plains was cholera — with its soaring fevers, chronic dysentery and ghastly death from dehydration. Cholera was rampant all across the United States in 1849, and quickly spread through the wagon trains. Some 1,500 of the goldseekers who set out for California that spring died from it on the trail.

> VOICE 1747: Youngstown, New York. // Dear Brother William,
> We. . . . were in a perfect fever of anxiety about you . . . . we know the cholera will be with you in crossing the plains. . . . Do write as soon as you get there. . . .
> George Swain
> [Moran]
>
> VOICE 1777: Sabbath. May 27th, 1849. In violation of our principle, we travel today on account of the sickness on the route.
> [William Swain]
> [Broderick]

VOICE 1813: May 31st. I was attacked at noon by dysentery very badly. I . . . . got Reverend Hobart to make me a composition tea. . . .

June 1st. Still taking medicine, opium and astringent powders. . . . Today I have thought much of home and of my little girl, who is today one year old. . . .

June 7th. I am. . . . on the gain, but very weak. . . . My appetite is good but I cannot eat hearty for fear of the consequences.

[William Swain]
[Broderick]

Little Big Horn Battlefield National Museum

George and Libbie Custer and their cook, Eliza.

Worksheet for Production Meeting #4: What's in a Script?

An Individual Exercise

Look at the sample script of the Gold Rush in Episode 3. Notice that there are three different voices being used.

The narrator
Interview subject
First person account

What do you think is the role of each of these voices? Analyze the script carefully before writing.

Narrator ____

Interview subject ____

First person account ______________________________________

When you watch this script portion on the documentary what do you notice about the timing and visuals. List your observations.

Worksheet for Production Meeting #4: Developing Your Script

Individual and Group Worksheet Aid

Look at your chronology, the sample script from Episode #3, and your storyline research and archive. Use your chronology to help draft your script.

Decide whether you wish to include any interviews of descendants, historians, folklorists, or the like.

Your script should include decisions about:

1) Set design for any on-camera interviews that defines how people are placed and any other objects in the camera frame.

2) Use of narration. Who will narrate? What are their script lines? What story will they tell? Will they read a letter or diary entry?

3) Music to accompany images or silence? Instrumental, singing? Will music play in background with voice-over or accompany silent images?

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Step 5: Through the Lens

Meet Buddy Squires, Cinematographer — An interview

Director of Photography, Buddy Squires was one of the original cofounders of Florentine Films. He has been the cinematographer of nearly all of Ken Burns films and shares producing credits and an Oscar nomination with Ken Burns for The Statue of Liberty. He has also filmed dozens of additional documentaries. His recent directorial debut, Listening to Children: A Moral Journey With Robert Coles, received a Crystal Heart at the Heartland Film Festival and honors at the New England Film Festival. His personal honors include three Emmy nominations and one Oscar nomination, all for cinematography, as well as an Eric Barnouw Prize and a Christopher Award.

Q: What is the role of the cinematographer?

BS: Our job is to take ideas and concepts and give them a visual expression. I work in consultation with others, but I take all the pictures that the film is made from.

Q: Unlike movies which use live actors this documentary is created mostly from still pictures or archives. How does that work?

BS: Every image that is seen has to be gathered or created. There are three parts to what we do. The still photographic archives, the interview work and the landscape work.

Q: Can you describe the photographic archival part first? When we see them on film they really look alive even though we know they are not.

BS: You have to shoot archives as though they were real life. They offer a window on a particular moment in history. With photographic archives or paintings we have to refilm them in a way that works for the story. Its all about seeing and paying attention. For example, you can look at a group portrait of an Indian Ghost dance and you can think its only about dancing. But if you look closely you can see the make-up on the face, the costumes, and the way someone's hand blurs a face which tells us there is motion. You can see a woman on the right side watching intently and in the corner there are two boys playing. If you pay close attention the world of the photograph will reveal itself.

Q: Of the three parts: photographic archives, the interview work, and the landscape work, could you describe the most difficult one?

BS: The landscape work presents an interesting challenge. You have to find in contemporary times images that are impressionistic and give a sense of when these events were unfolding. They have to be free of modern intrusions like telephone poles or an industrial site. When we film a location we have to pay close attention to the light. So we begin shooting about 45 minutes before sunrise which is 4 a.m. in the West. By 9:00 the light becomes hideous so we drive or sleep or both and then begin again about four or five o'clock in the afternoon and stop after sunset which can be around 10 p.m. Then we have to drive back to wherever we are staying.

Q: What do you have to think about when you are shooting a landscape scene?

BS: The three main qualities are location, light, and composition, which all have to operate in high gear. The light can transport you across the ages and take you back there figuratively. I've traveled 2,000 miles to a site and if the light is wrong I've left without shooting a thing.

Q: The third part of what you do is to shoot the live interviews that are part of the documentary. These fit in so beautifully with the rest of the documentary. How do they work?

BS: When people talk about history you want to capture the place where their mind is living. The light and the photograph have to give access to thoughts in an interesting way. The background has to be simple and minimal with just the suggestion of a place. We would not use for example, a big broad museum space. You want to give the viewer the feeling they are sitting with that person and hearing them talk and be as intimate as possible.

Q: How do all the images work together?

BS: An image cannot be a place holder. Each image has to be of central importance and elicit an emotional response. Everyone on this film worked very hard to make it as good as it could be. Each image must work in concert with the music, the editing, and the narration.

Q: Can you give us an example of something we can look for that typifies a strong image?

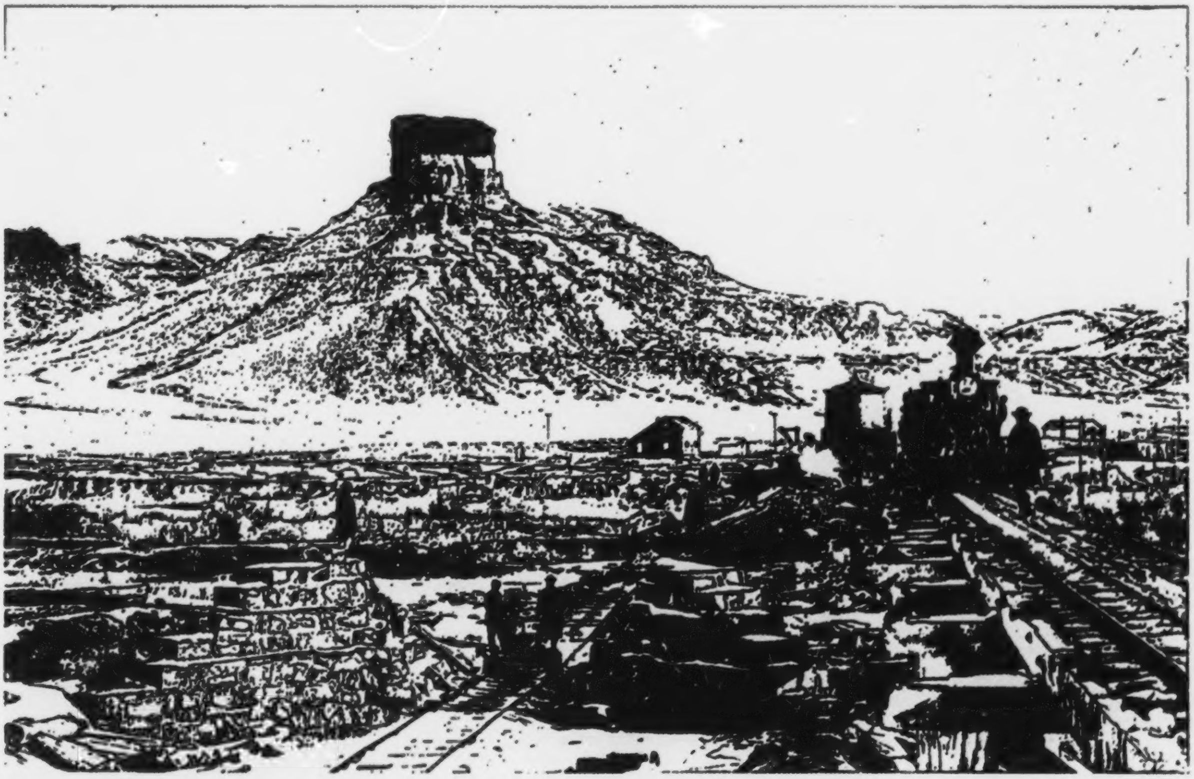
BS: Stephen Ives wanted a moving image and we found a restored locomotive that was owned by a man outside of Las Vegas. We put that locomotive on a flatbed truck and took it to Colorado to put it on a different track. We spent many exciting days filming it in the early morning just steaming. We did close ups so you could feel the power of the machine and how that could affect the landscape. One night it was very cold and we had to keep the engine running all night. Part of filmmaking is problem solving like when a valve broke and we got held up till it was fixed. But the image of the train comes up at different points throughout the documentary.

Q: What advice would you give interested filmmakers?

BS: Tell me what you care about. What excites you and struggle to share your excitement. Do it with care and pay attention.

Buddy Squires' Tips for Filmmakers

1. Pay attention to the frame around your photograph. Is it extraneous?
2. What happens when you look in the frame? Is it distracting?
3. Are you looking at what you want to see?



Oakland Museum of History Department

The Union Pacific works its way past Citadel Rock on the Green River in Wyoming Territory, 1868.

Production Meeting # 5

Goal:
To select the photographs and other visuals you will use in your documentary segment.

Deadline:
To be determined by teacher and student groups before beginning activity. Suggested time: One week or six hours. This can include class time as well as homework time.

Job Descriptions

Producer: Assist with research, coordinate deadlines, schedule regular check-in meetings. Keep group members focused on the task and facilitate the meetings.

Head Writer: Work with technical director and researchers to make sure visual matches text. Edit text when necessary.

Researcher: Make certain that visuals are accurate representations of time and place.

Technical Director/Cinematographer: Develop approach to filming visuals.

All Members: Review the visuals and text one final time to make certain of accuracy and authenticity. The sample visual research record from Episode #3 can serve as a model. Use the worksheet provided to make your own record.

Suggestions for Approaching this Task:

1. As a group, study the photographs provided in the archive packet in this guide.

2. Working individually, complete the Photography Analysis worksheet.

3. Discuss the photographs you chose with your group or the entire class.

4. As a group, complete the Photography Research Record worksheet.

Worksheet for Production Meeting #5: Photography Analysis

Pick one picture that you find particularly interesting. What could you learn or imagine about that moment in history or person from looking at it? What do you think the person was like? What did the artist emphasize? What do you know about the personality or life of this person/people? How does it match up with your impression?

List all the different details that you notice in the photographs you see.

What different aspects of the photographs could you focus on if you were to film them for a documentary?

Worksheet for Production Meeting #5: Photography Research Record

List all the photographs, and any other archives that your group intends to use for visuals in your video segment. Look back at your script from production meeting #4 to finalize visual details. Integrate details of the image with music. Decide what part of image is focus and what impact you are trying to create. How will you create movement? Zoom in/out? Pan left/right?

Use a specific page number and reference to script.

Description	Part of Script.	Music/Voice

Production Meeting # 6

Goal:
Create a storyboard for a five minute segment. Include narration and music as part of segment.

Deadline:
Suggested time: Three class periods or more depending on access to equipment and students comfort with technical demands.

Job Descriptions

Producer: Coordinate meetings. Assist with detail work. Meet deadlines.

Researcher: Fulfill tasks outlined by camera/ producer. Select options for segment music.

Head Writer: Fulfill tasks outlined by camera/producer.

Technical Director/Cinematographer: Design a storyboard format for segment, integrating visual, narrative, and music. Working closely with producer, locate and be responsible for use and care of equipment/supplies; assign tasks to writer and researcher. Coordinate music and narration to accompany visuals.

Suggestions for Approaching this Task:

1. Review the "Photograph Research Record" you created in production meeting #5.
2. Refer to your script and compile all the visual sources you wish to use in your segment.
3. Stack them in the order you will be using them.
4. Draw renditions of the visuals in the storyboard outlines provided on the following worksheet.
5. Indicate the amount of time you wish to focus on that visual and the narration that will accompany it.

Note: The visual image may fill several storyboard frames as each frame may indicate movement of some type. Remember, you are only producing storyboards for a five-minute documentary.

Some important definitions:

Cut — an editing technique for moving quickly from one image to another.

Dissolve — a technique used to transition from one image to another by bringing one image to focus while dissolving (or fading) the other.

Fade — slowly reducing the light shown on an image causing it to disappear, usually the director fades to black, often a transitional technique.

Pan — moving the camera in a certain direction with a steady focus often used to imply motion, or to focus the viewers attention.

Zoom — a process for moving closer or farther away from a still image by adjusting the camera lens.

Worksheet for Production Meeting #6: Project Storyboard Frames

Frame # 1 Time:

Frame # 2 Time:

Frame # 3 Time:

Frame # 4 Time:

Archive: Swain Diaries

Episode Three opens with one of the most momentous events in the West's history: the discovery of gold in California. The human stampede it touches off — 50,000 people in the first year alone — will transform everything and everyone in its path. A peach grower named William Swain sets off for a "pocketful of rocks," and through the touching letters he exchanges with his young wife, Sabrina, we experience 1849 through the eyes of one who joined the rush for riches and one who stayed behind. Swain takes us through the hardships of the overland trail and into the raucous and overcrowded mining camps, where glittering hope and bitter disappointment exist side by side. Following are some of the diaries and letters from which this section has been created.

April 11th,1849

All my things being ready last night, I rose early and commenced packing in my trunk, prepatory to leaving home on my long journey, leaving for the first time my home and my dear friends with the prospect of absence from them for many months and perhaps for years...

William Swain

Dear, dear William

I feel as though I was alone in the world. The night you left home I did not, nor could not, close my eyes to sleep... William, if I had known that I could not be more reconciled to your absence than I am, I never could have consented to your going. However, I will try to reconcile myself as well as I can, believing God will order all things for the best...

Sabrina

Youngstown, New York
Dear Brother William,

We... were in a perfect fever of anxiety about you...we know the cholera will be with you in crossing the plains.. Do write as soon as you get there.

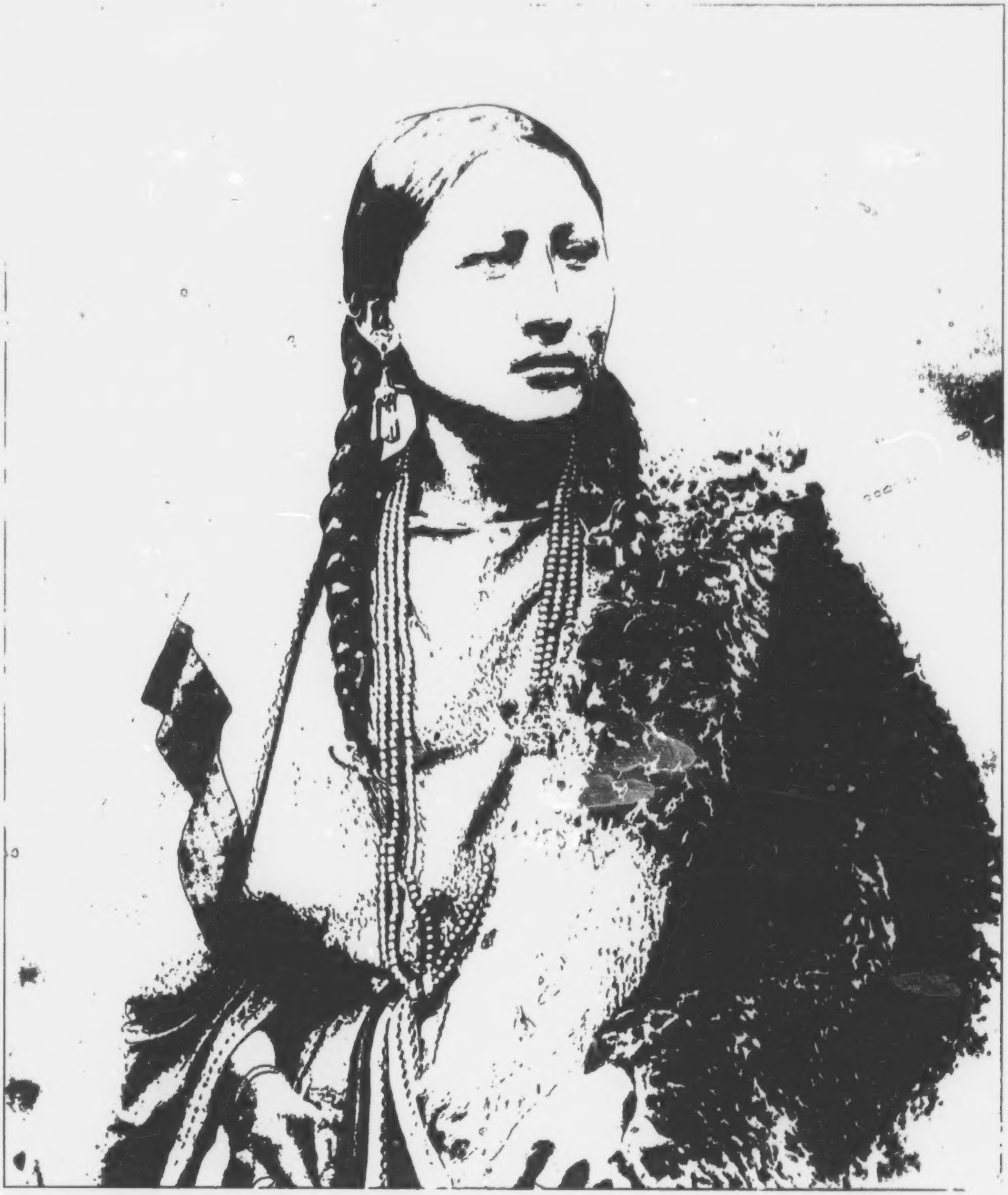
George Swain

We located a spot favorable for damming and draining the river. We made our claim and then built a house as soon as possible to shelter our heads from the soaking rains. So here we are, snug as schoolmarms, working at our race and dam. If there is no gold, we shall be off to another place, for there is an abundance of gold here, and if we are blessed with health, we are determined to have a share of it.

William Swain

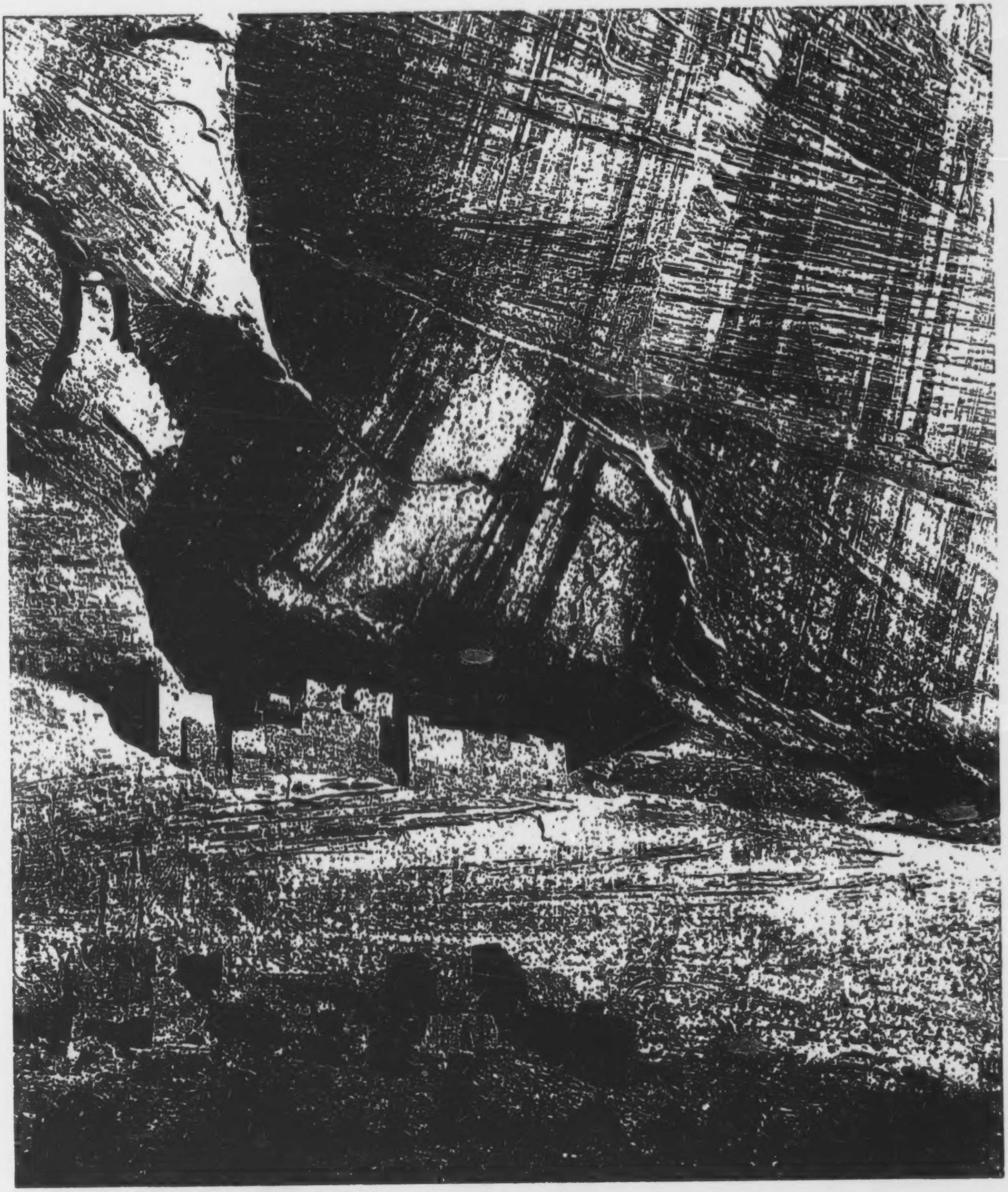
The miners are sometimes guilty of the most brutal acts with the Indians. Such incidents have fallen under my notice that would make humanity weep and men disown their race.

William Swain



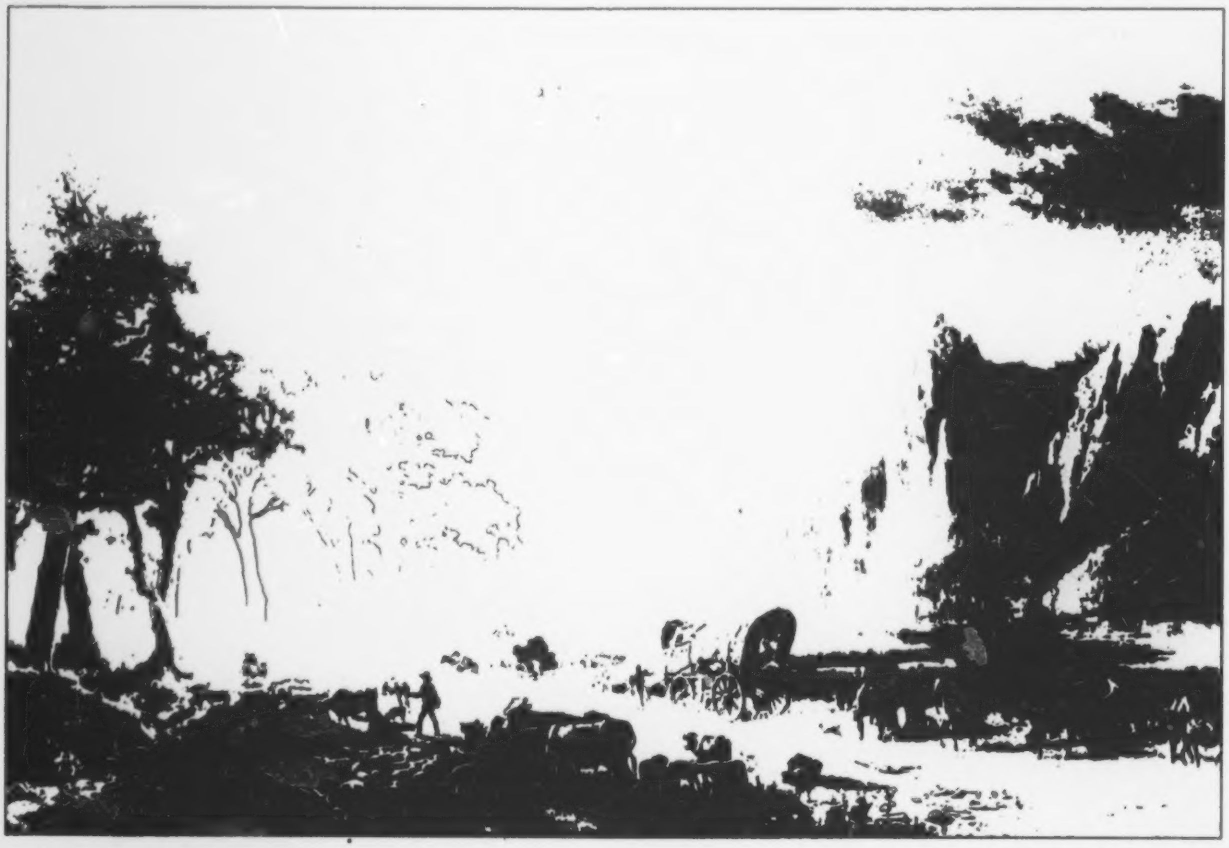
Montana Historical Society

Pretty Nose, Cheyenne, 1878



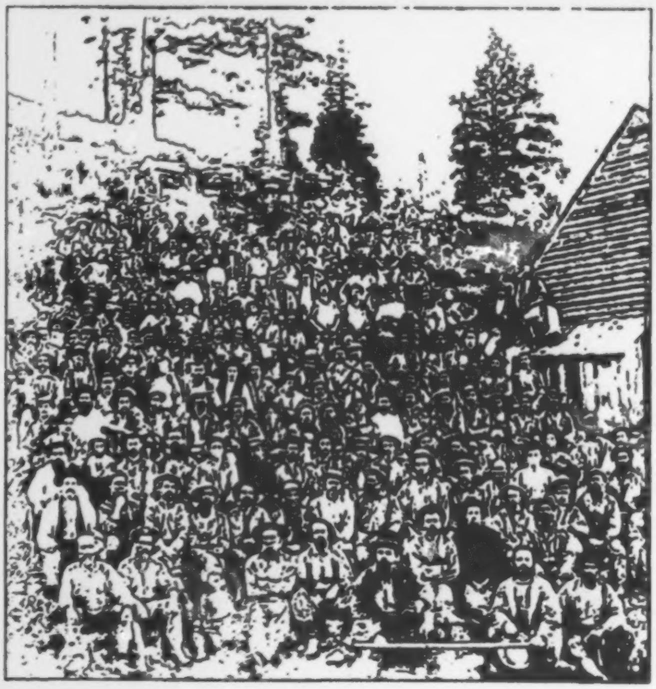
Denver Public Library

Anasazi ruins in Canyon de Chelly, New Mexico, 1873



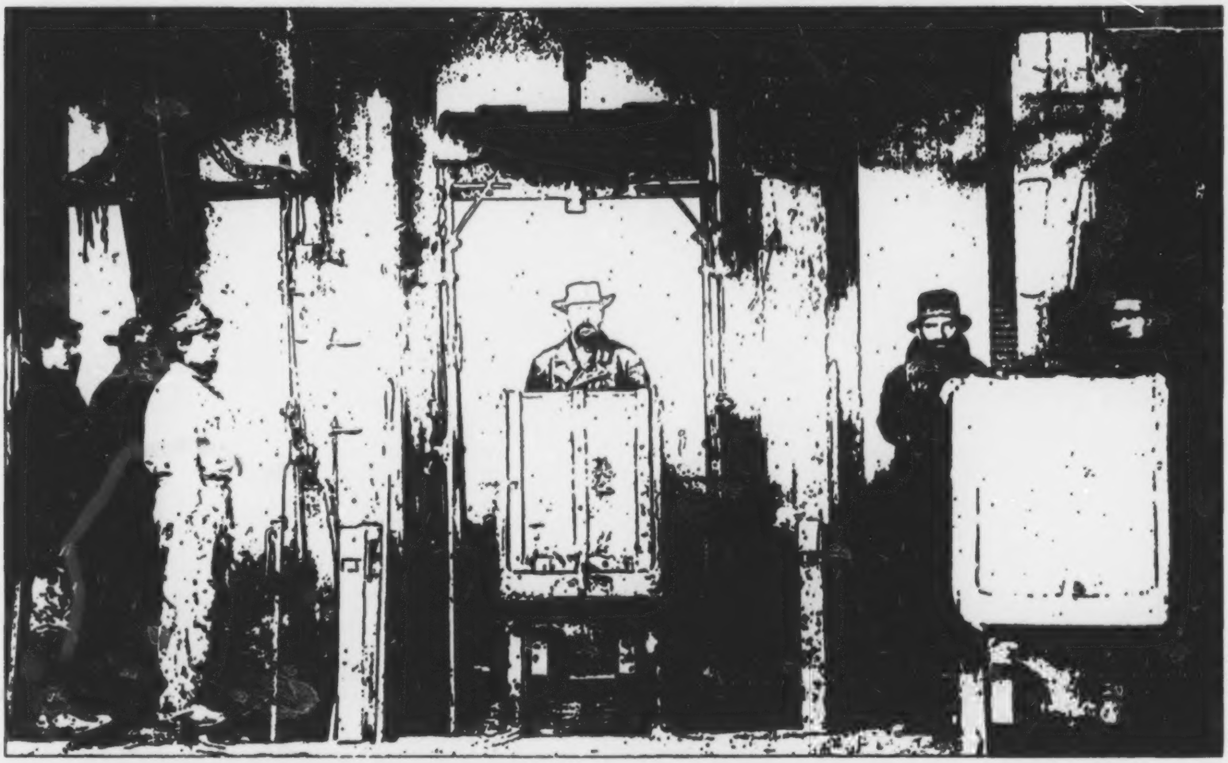
National Cowboy Hall of Fame

Emigrants Crossing the Plains by Alfred Bierstadt, one of the most celebrated of many paintings extolling the pioneer.



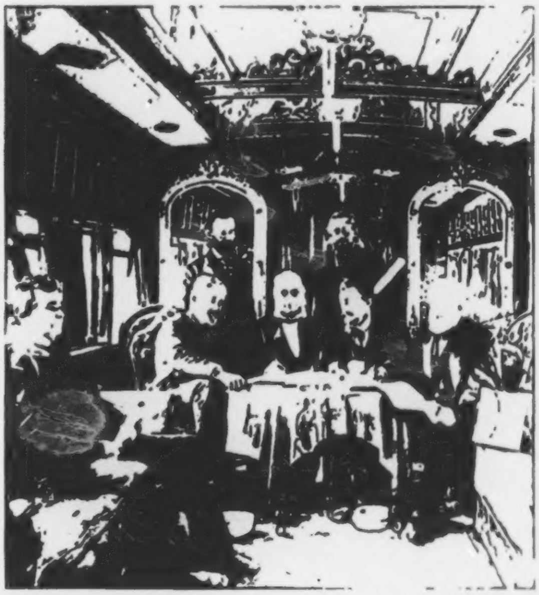
Matthew Eisenburg; Peter Palmquist Collection

Some of the gold-seekers gathered at one camp, each hoping to strike it rich.



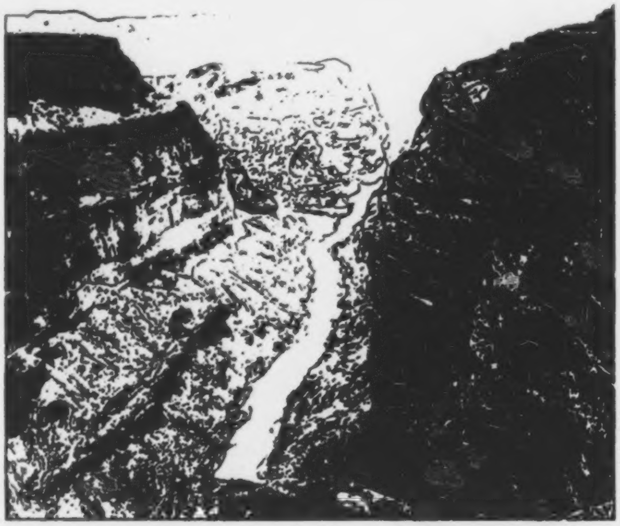
National Archive

Mining the Comstock Lode: In one of the first flashlit photographs, Timothy O'Sullivan caught six miners on their way down a mine shaft belonging to the Savage Silver Mining Works at Virginia City in 1868.



Union Pacific Museum

Railroad directors confer in their private car. From left, Silas Seymour, Sidney Dillon, Thomas C. Durant, and John Duff.

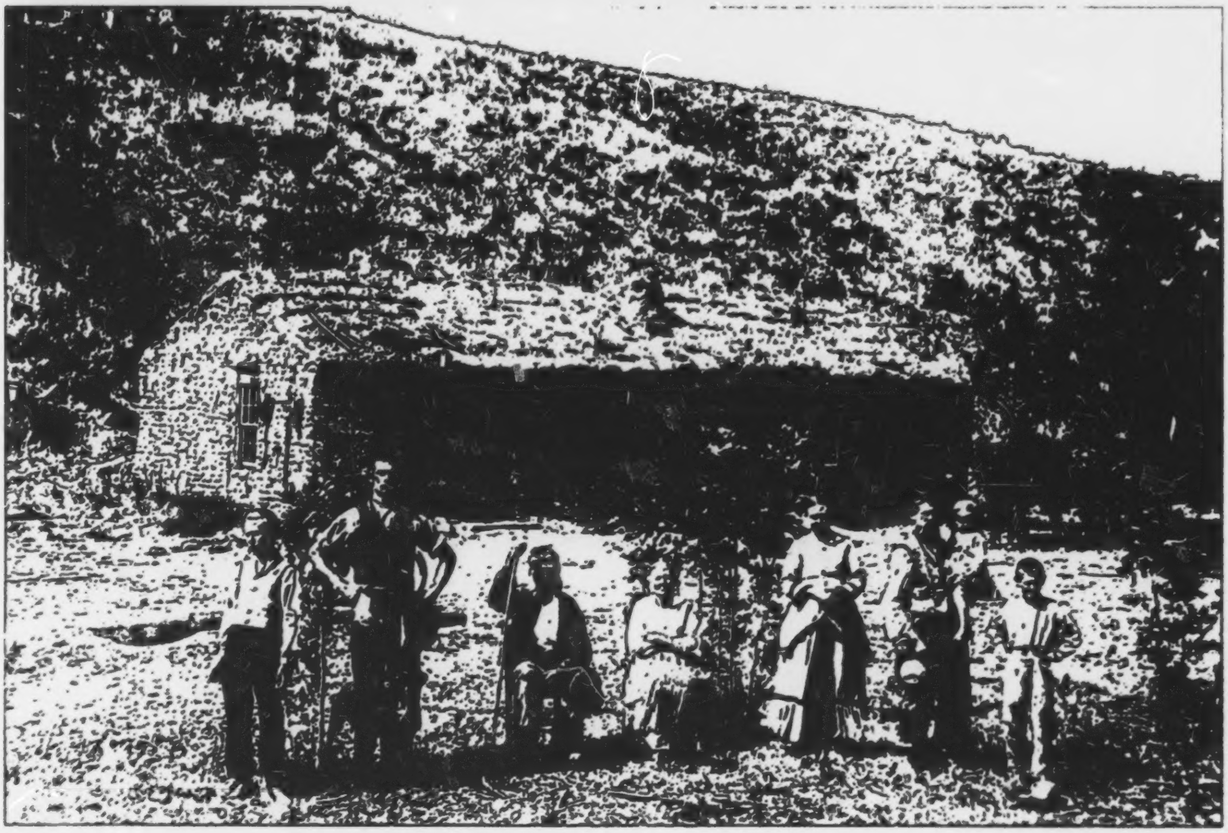


National Archive

The Grand Canyon of the Colorado during the Powell expedition.

Sleeping it off: Whiskey was the soldier's curse. Forty men out of every thousand were hospitalized for alcoholism.

National Archives



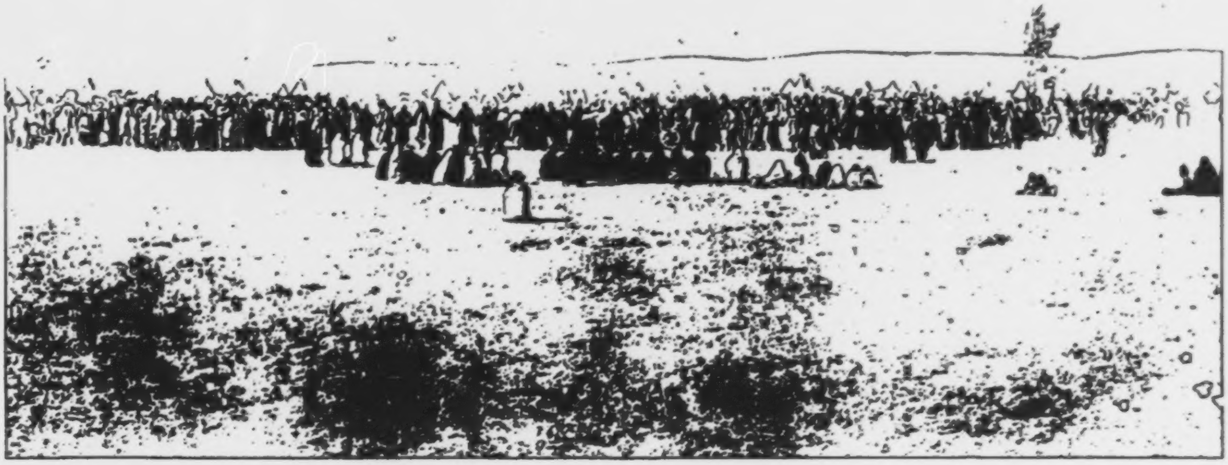
Nebraska State Historical Society

The family of Ike Bentley, near Sargent in Custer County, Nebraska, 1887.

60

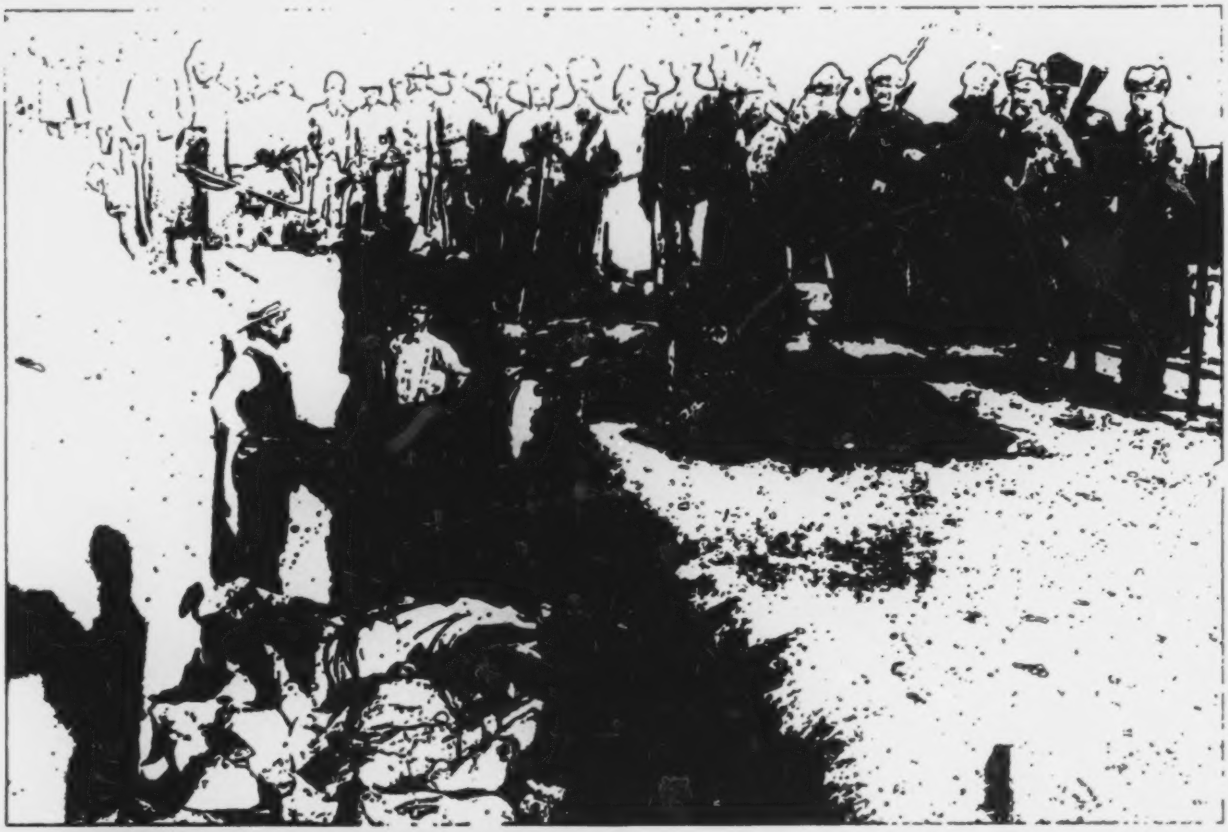
" The most animated equestrian spectacle ever seen." The people in Omaha watch the astonishing performance in 1902.

Buffalo Bill Historical Center



The only known photograph of the Lakota ghost dancers at Pine Ridge, in September 1890, when whites still considered the new ceremony merely a curiosity.

Nebraska State Historical Society

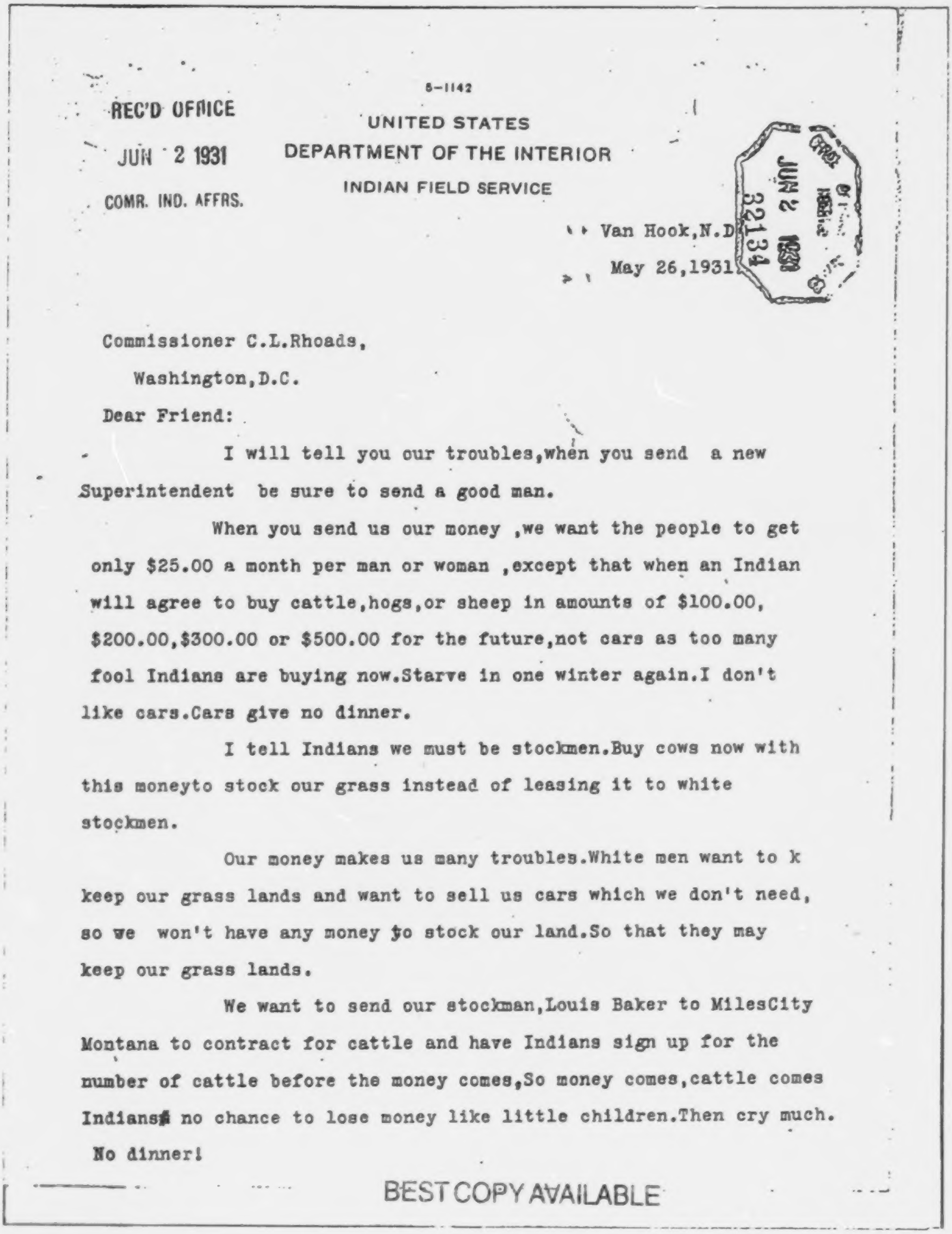


Nebraska State Historical Society

Snow blanketed Wounded Knee after the shooting stopped , and 146 dead Lakota were left where they had fallen for three days, then buried in a mass grave on the top of the hill from which the Hotchkiss guns had fired into their camp.

State Historical Society of North Dakota

Wolf Chief waiting on a customer in the store he successfully insisted he had the right to run.



5-1142

REC'D OFFICE
JUN 2 1931
COMR. IND. AFFRS.

UNITED STATES
DEPARTMENT OF THE INTERIOR
INDIAN FIELD SERVICE

JUN 2 1931
32134

Van Hook,N.D
May 26,1931

Commissioner C.L.Rhoads,
Washington,D.C.

Dear Friend:

I will tell you our troubles,when you send a new Superintendent be sure to send a good man.

When you send us our money ,we want the people to get only $25.00 a month per man or woman ,except that when an Indian will agree to buy cattle,hogs,or sheep in amounts of $100.00, $200.00,$300.00 or $500.00 for the future,not cars as too many fool Indians are buying now.Starve in one winter again.I don't like cars.Cars give no dinner.

I tell Indians we must be stockmen.Buy cows now with this moneyto stock our grass instead of leasing it to white stockmen.

Our money makes us many troubles.White men want to k keep our grass lands and want to sell us cars which we don't need, so we won't have any money to stock our land.So that they may keep our grass lands.

We want to send our stockman,Louis Baker to MilesCity Montana to contract for cattle and have Indians sign up for the number of cattle before the money comes,So money comes,cattle comes Indians# no chance to lose money like little children.Then cry much. No dinner!

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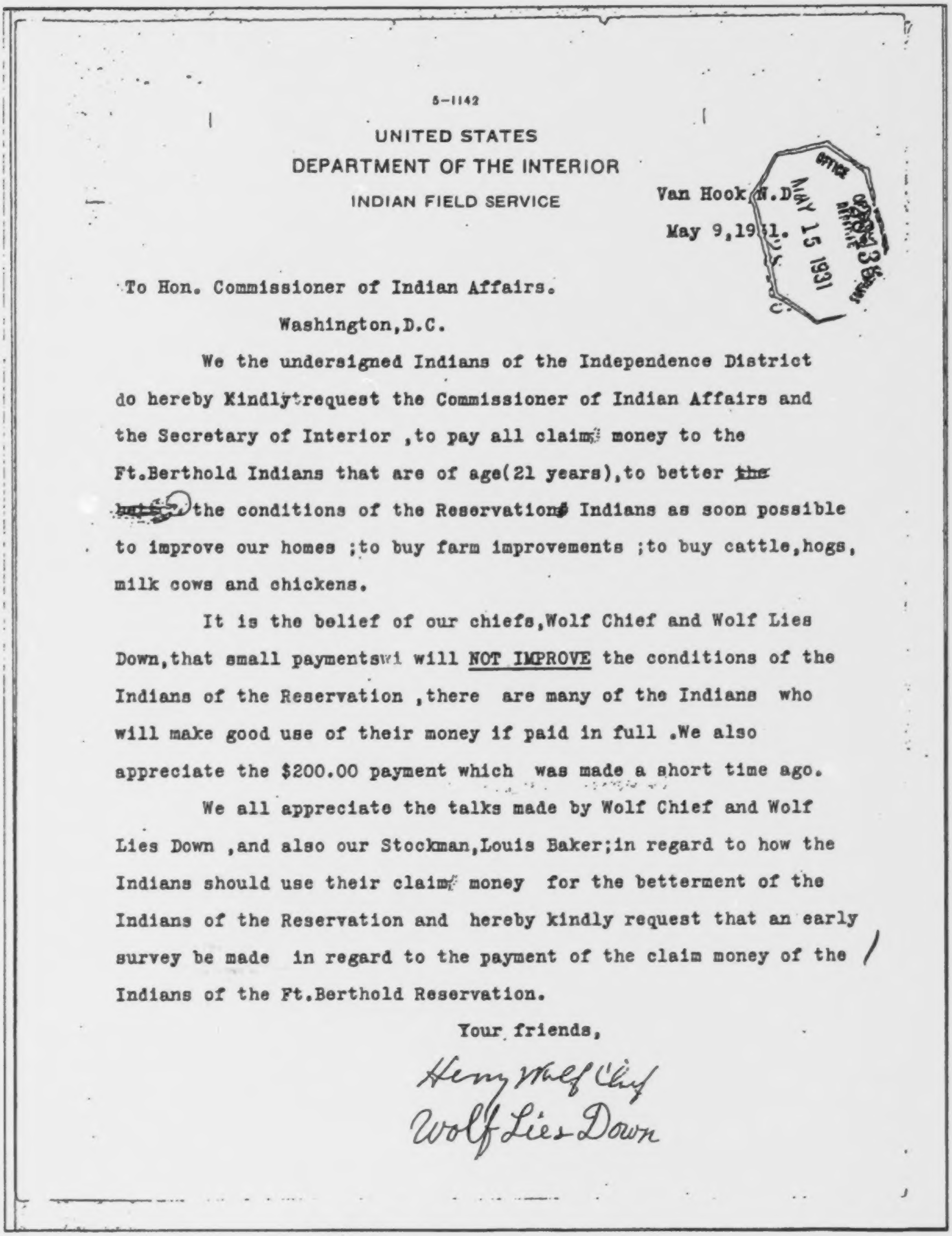

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UNITED STATES
DEPARTMENT OF THE INTERIOR
INDIAN FIELD SERVICE

Van Hook,N.D.
May 9,1931.

OFFICE
MAY 15 1931

To Hon. Commissioner of Indian Affairs.
Washington,D.C.

We the undersigned Indians of the Independence District do hereby Kindly request the Commissioner of Indian Affairs and the Secretary of Interior ,to pay all claim~~s~~ money to the Ft.Berthold Indians that are of age(21 years),to better ~~the~~ ~~[illegible]~~ the conditions of the Reservation~~s~~ Indians as soon possible to improve our homes ;to buy farm improvements ;to buy cattle,hogs, milk cows and chickens.

It is the belief of our chiefs,Wolf Chief and Wolf Lies Down,that small payments~~wi~~ will NOT IMPROVE the conditions of the Indians of the Reservation ,there are many of the Indians who will make good use of their money if paid in full .We also appreciate the $200.00 payment which was made a short time ago.

We all appreciate the talks made by Wolf Chief and Wolf Lies Down ,and also our Stockman,Louis Baker;in regard to how the Indians should use their claim~~s~~ money for the betterment of the Indians of the Reservation and hereby kindly request that an early survey be made in regard to the payment of the claim money of the Indians of the Ft.Berthold Reservation.

Your friends,

Henry Wolf Chief
Wolf Lies Down

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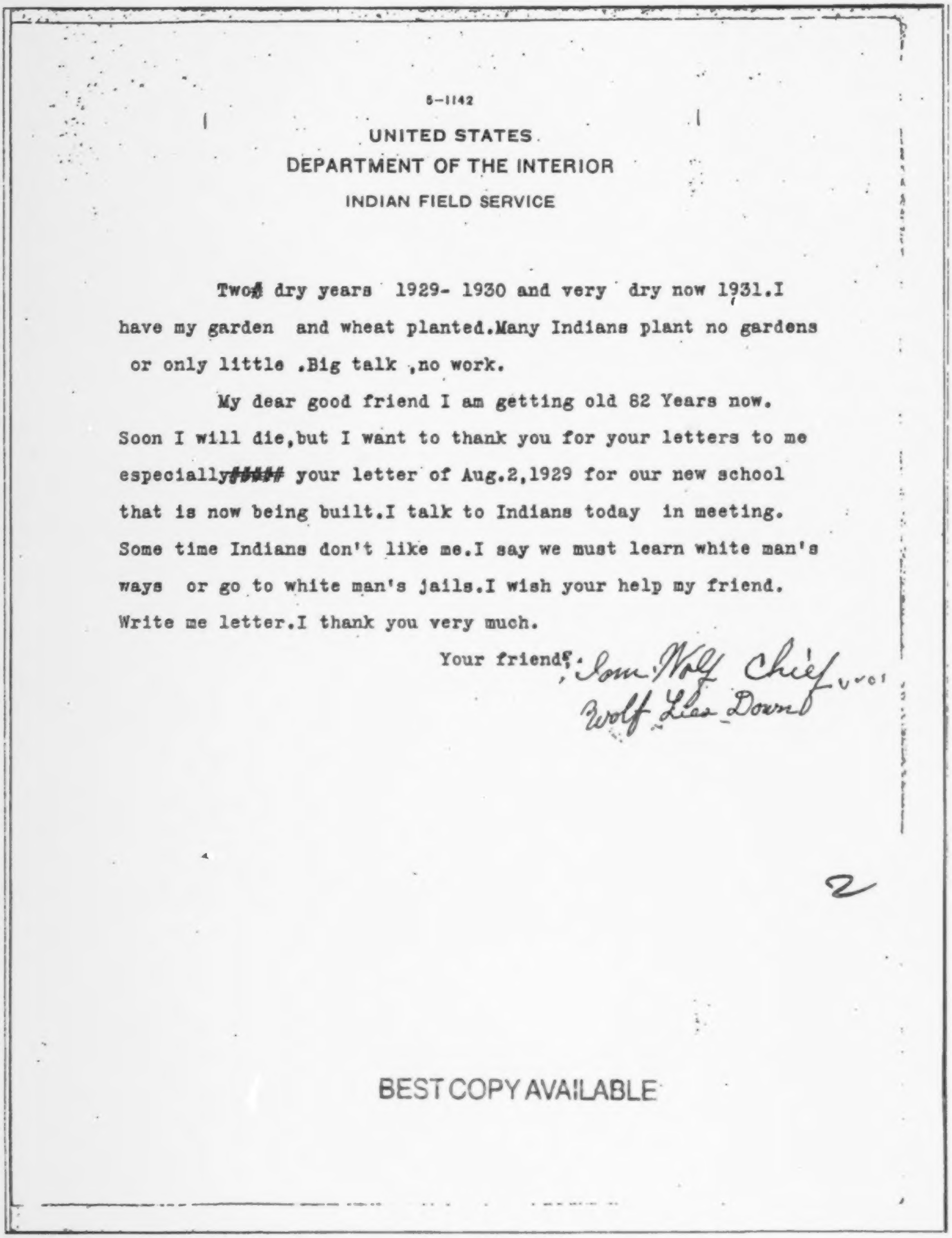

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UNITED STATES
DEPARTMENT OF THE INTERIOR
INDIAN FIELD SERVICE

Two# dry years 1929- 1930 and very dry now 1931.I have my garden and wheat planted.Many Indians plant no gardens or only little .Big talk ,no work.

My dear good friend I am getting old 82 Years now. Soon I will die,but I want to thank you for your letters to me especially##### your letter of Aug.2,1929 for our new school that is now being built.I talk to Indians today in meeting. Some time Indians don't like me.I say we must learn white man's ways or go to white man's jails.I wish your help my friend. Write me letter.I thank you very much.

Your friend, Tom Wolf Chief
Wolf Lies Down

2

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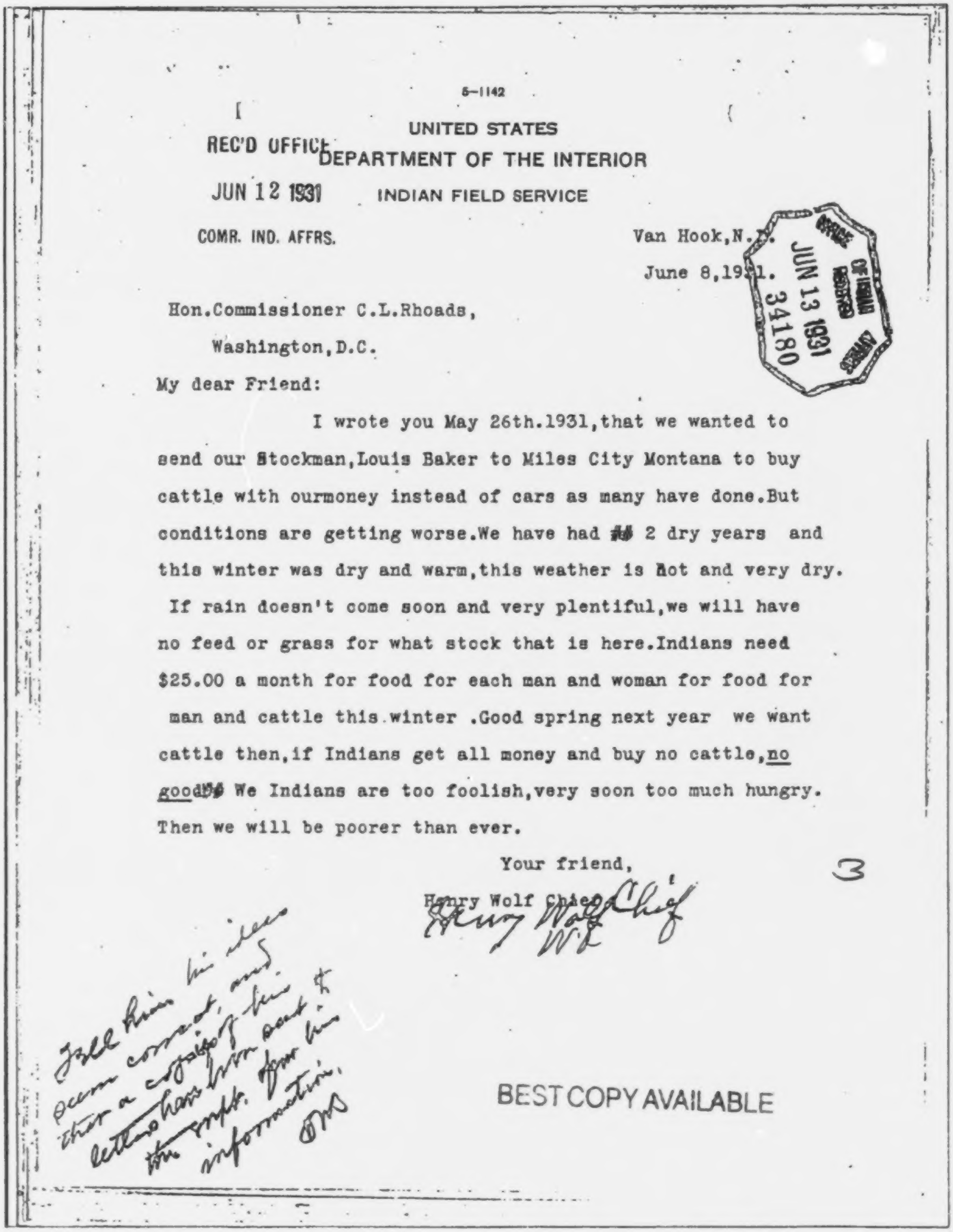

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REC'D OFFICE
JUN 12 1931
COMR. IND. AFFRS.

UNITED STATES
DEPARTMENT OF THE INTERIOR
INDIAN FIELD SERVICE

OFFICE OF INDIAN AFFAIRS RECEIVED
JUN 13 1931
34180

Van Hook,N.D.
June 8,1931.

Hon.Commissioner C.L.Rhoads,
Washington,D.C.

My dear Friend:

I wrote you May 26th.1931,that we wanted to send our Stockman,Louis Baker to Miles City Montana to buy cattle with ourmoney instead of cars as many have done.But conditions are getting worse.We have had 2 dry years and this winter was dry and warm,this weather is hot and very dry. If rain doesn't come soon and very plentiful,we will have no feed or grass for what stock that is here.Indians need $25.00 a month for food for each man and woman for food for man and cattle this winter .Good spring next year we want cattle then,if Indians get all money and buy no cattle,no good. We Indians are too foolish,very soon too much hungry. Then we will be poorer than ever.

Your friend,
Henry Wolf Chief
Henry Wolf Chief
W.C.

3

Tell him his ideas seem correct, and that a copy of his letter has been sent to the supt. for his information.

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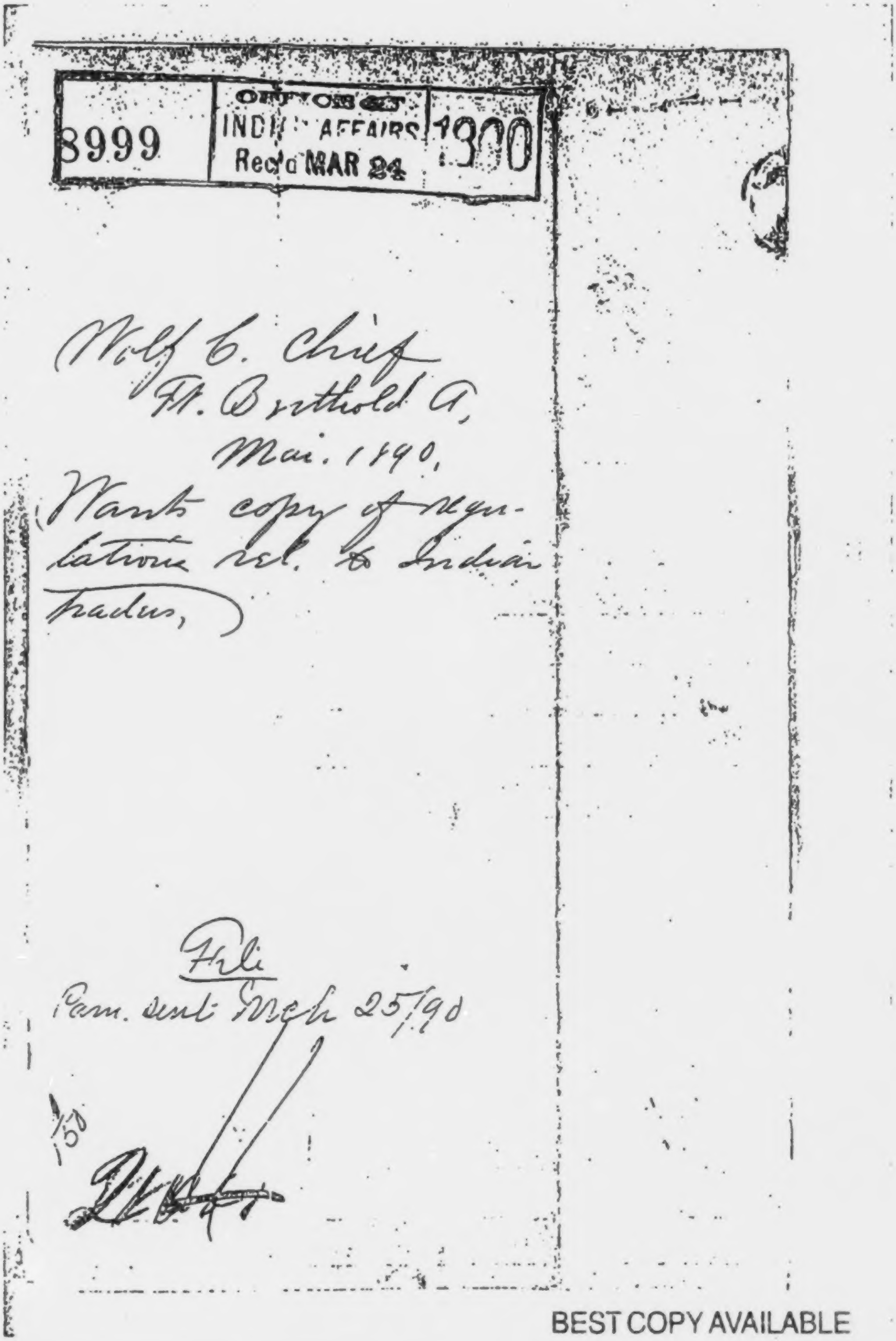

8999

OFFICE OF
INDIAN AFFAIRS
Rec'd MAR 24
1890

Wolf C. Chief
Ft. Berthold A.
Mar. 1890.
(Wants copy of regulations rel. to Indian traders,)

File

Pam. sent Mch 25/90

1/50

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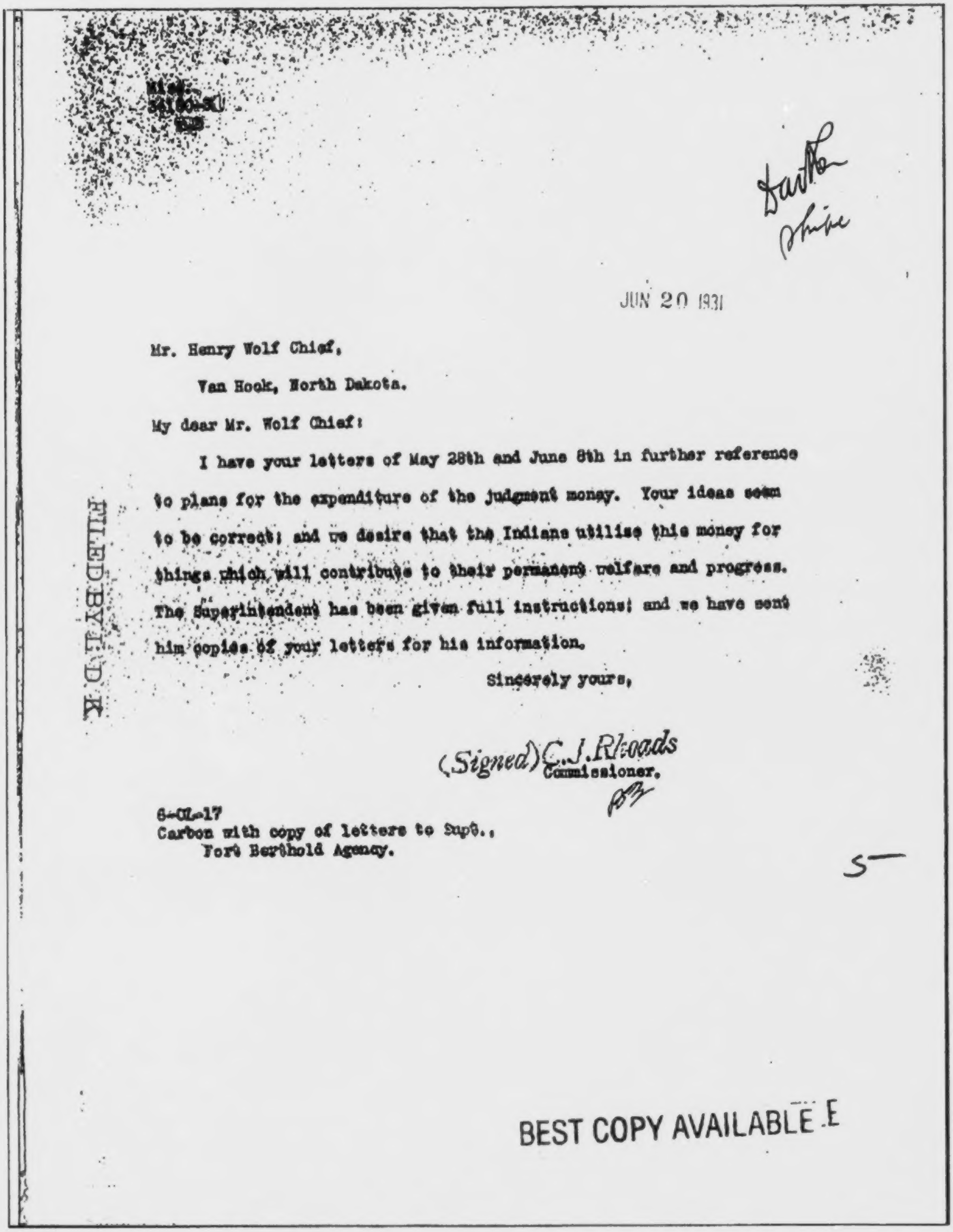

Misc.
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JUN 20 1931

Mr. Henry Wolf Chief,

Van Hook, North Dakota.

My dear Mr. Wolf Chief:

I have your letters of May 28th and June 8th in further reference to plans for the expenditure of the judgment money. Your ideas seem to be correct; and we desire that the Indians utilize this money for things which will contribute to their permanent welfare and progress. The Superintendent has been given full instructions; and we have sent him copies of your letters for his information.

Sincerely yours,

(Signed) C. J. Rhoads
Commissioner.

FILED BY L.D.K.

6-CL-17
Carbon with copy of letters to Supt.,
Fort Berthold Agency.

5—

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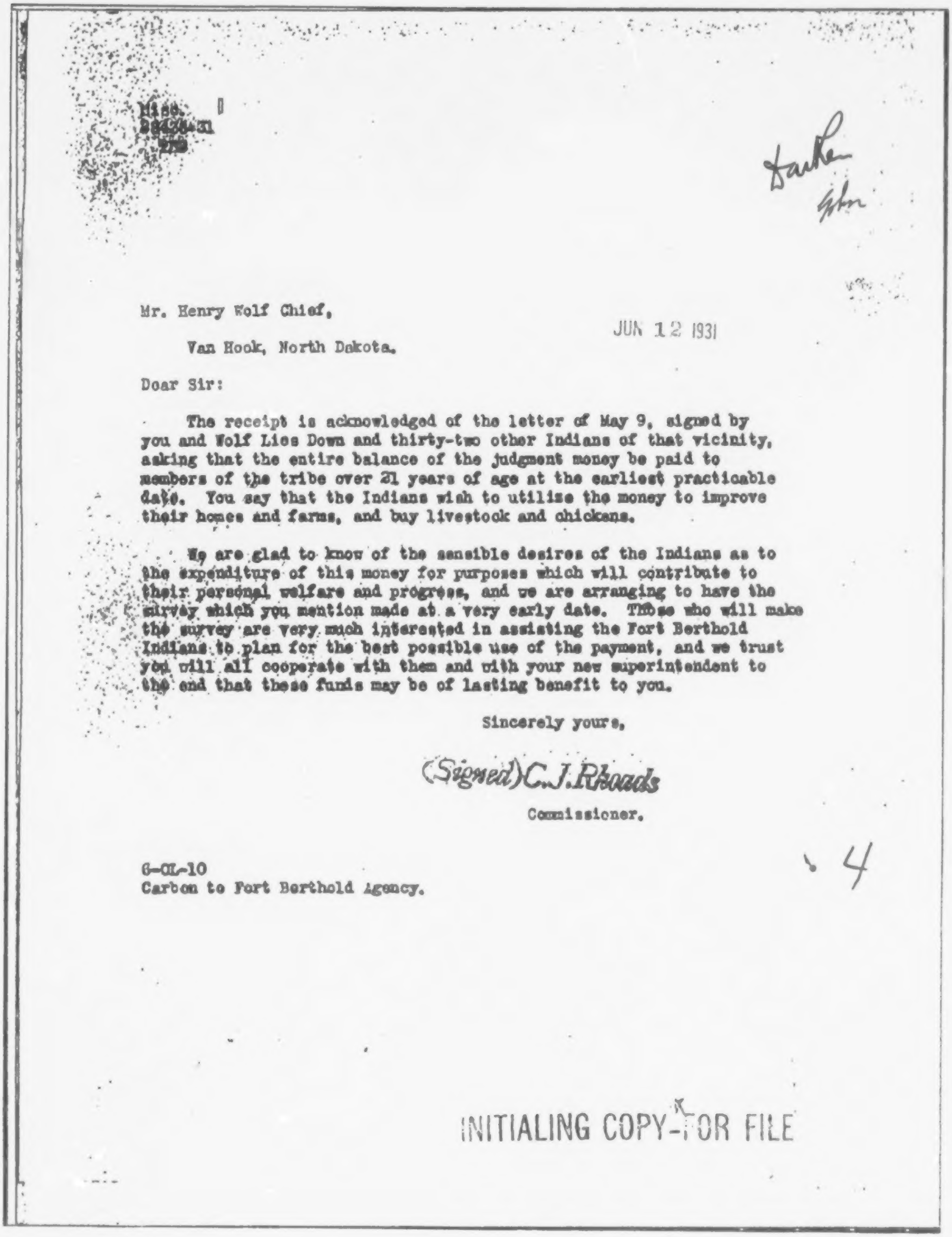

Misc.
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Daiker

Mr. Henry Wolf Chief,

Van Hook, North Dakota.

JUN 12 1931

Dear Sir:

The receipt is acknowledged of the letter of May 9, signed by you and Wolf Lies Down and thirty-two other Indians of that vicinity, asking that the entire balance of the judgment money be paid to members of the tribe over 21 years of age at the earliest practicable date. You say that the Indians wish to utilize the money to improve their homes and farms, and buy livestock and chickens.

We are glad to know of the sensible desires of the Indians as to the expenditure of this money for purposes which will contribute to their personal welfare and progress, and we are arranging to have the survey which you mention made at a very early date. Those who will make the survey are very much interested in assisting the Fort Berthold Indians to plan for the best possible use of the payment, and we trust you will all cooperate with them and with your new superintendent to the end that these funds may be of lasting benefit to you.

Sincerely yours,

(Signed) C. J. Rhoads

Commissioner.

4

6-OL-10
Carbon to Fort Berthold Agency.

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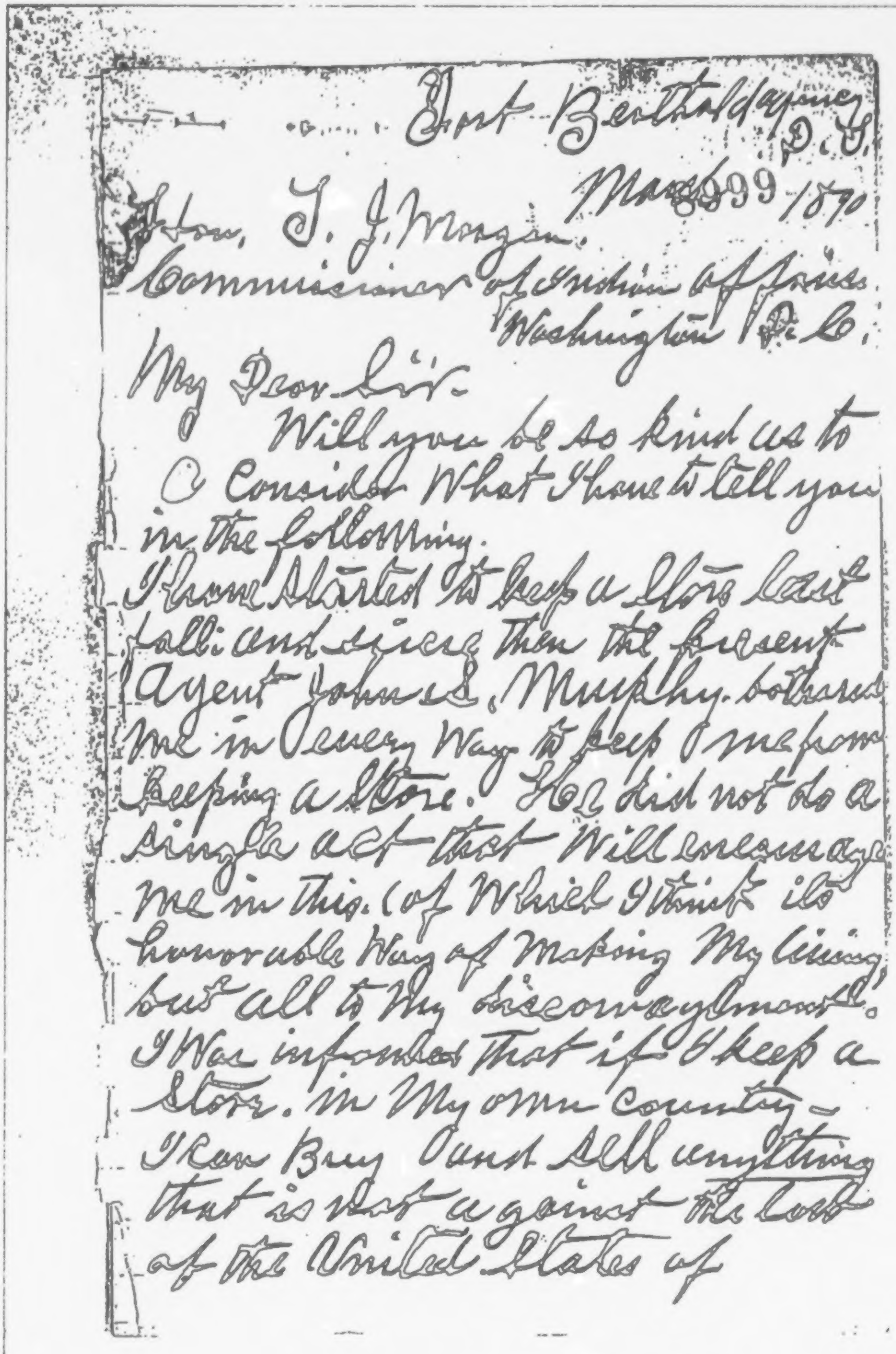

Fort Berthold Agency
D. T.
March 9 /1890

Hon. T. J. Morgan.
Commissioner of Indian Affairs.
Washington D. C.

My Dear Sir.

Will you be so kind as to Consider What I have to tell you in the following.

I have Started to keep a Store last fall: and since then the present Agent John S. Murphy. bothered me in every Way to keep me from keeping a Store. He did not do a single act that Will encourage me in this. (of Which I think its honorable Way of Making My living, but all to My discouragement. I Was informed that if I keep a Store. in My own country- I can Buy and Sell anything that is not against the law of the United States of

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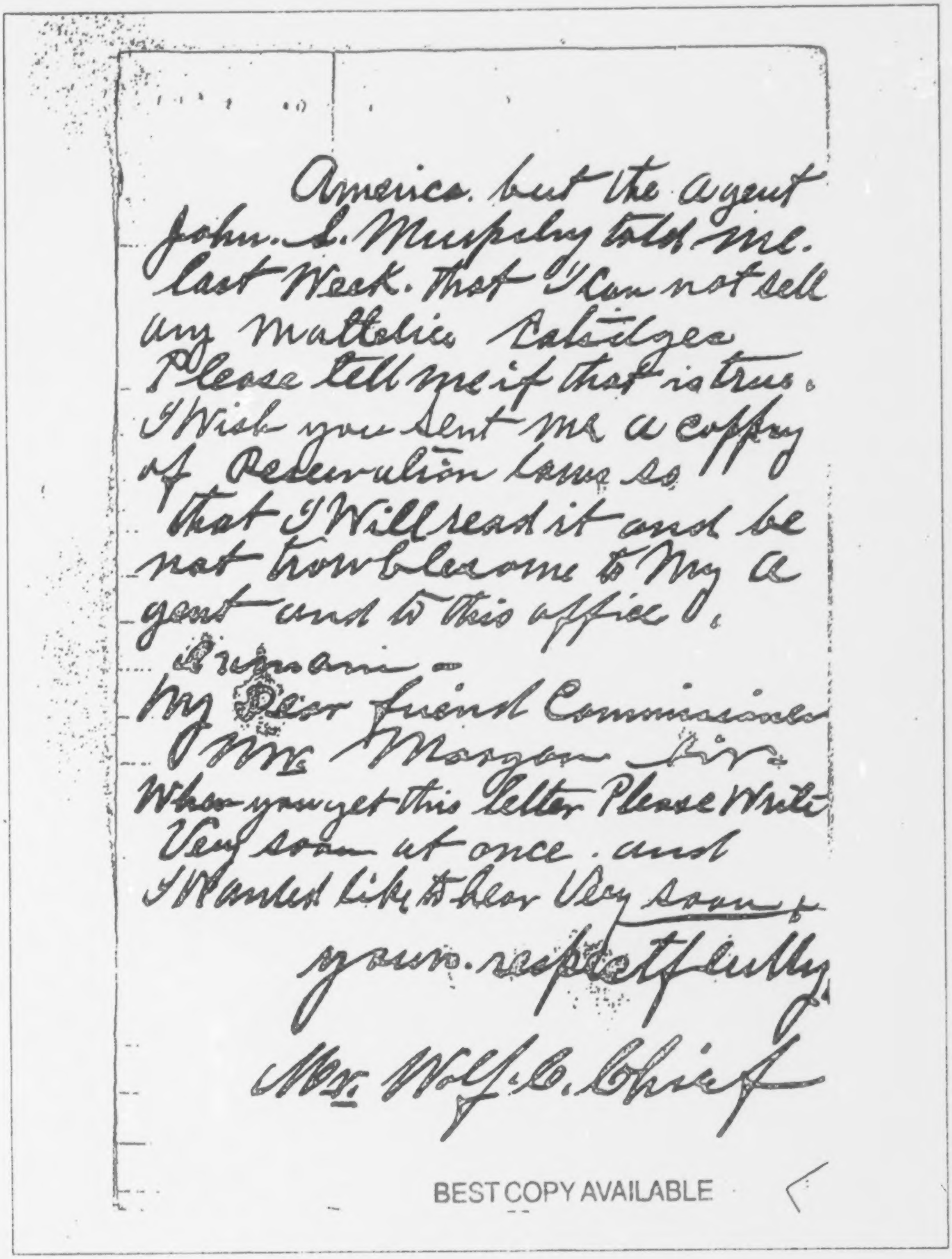

America. but the agent
John. S. Murphy told me.
last Week. that I can not sell
any Mattelic Catridges
Please tell me if that is true.
I Wish you sent me a coppy
of Reservation laws so
that I Will read it and be
not trowblesome to My a
gent and to this office.

[illegible] —
My Dear friend Commissioner
Mr. Morgan Sir.
When you get this Letter Please Write
Very soon at once. and
I Wanted like to hear Very soon.

yours. respectfully.

Mr. Wolf. C. Chief

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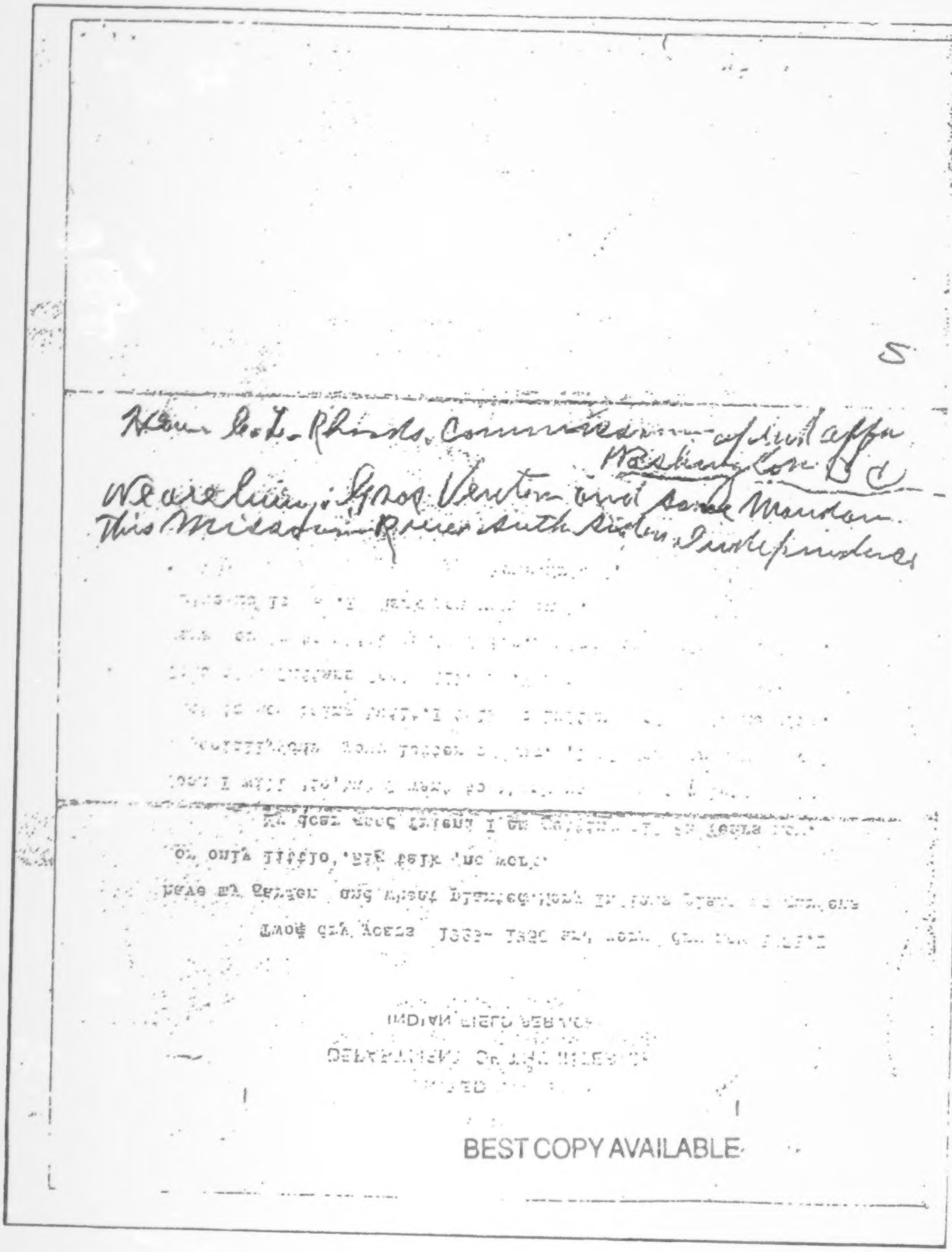

5

Hon. C. L. Rhoads Commissioner of Ind affa
Washington D C

We are living Gros Ventre and some Mandan
this Missouri River south sides Independence

BEST COPY AVAILABLE

Check Your Comprehension

Lesson 1 **The West—Place and Promise**

1. The land.
2. Clatsop, Tonkawa, Tewa Paiute, Pawnee, and others.
3. In the high country where Colorado, Utah, Arizona and New Mexico meet.
4. No one knows for sure.

Lesson 2 **Explorers and Conquerors**

1. Cabeza de Vaca
2. Coses Indians
3. The Seven Cities of Gold
4. Zuñis
5. To spread his missionary message
6. Thomas Jefferson
7. The Northwest Passage

Lesson 3 **Western Expansion And Native Americans, 1600-1848**

1. Disease
2. His people were being stripped of their traditions; throughout New Mexico.
3. The horse
4. To open a mission among the Cayuse.

Lesson 4 **Moving West**

1. Mexico
2. 13 days
3. Sam Houston
4. Brigham Young
5. Missouri; 1844
6. Seasickness, cold, fire, wagon accidents, death of their parents

Lesson 5 **Riches And Opportunity**

1. Every corner of the globe.
2. Youngstown, NY
3. Gold
4. Indian Attack
5. Cholera
6. 1851
7. They imposed a tax on foreign miners

Lesson 6 **Slave State or Free?**

1. Kansas and Nebraska
2. Slavery
3. Buchanan
4. Polygamists

Lesson 7 **The United States Government and The American Indians, 1851-1868**

1. Black Kettle
2. Onto a small reservation along Sand Creek
3. John Chivington
4. James Fetterman
5. Custer

Lesson 8 **The Grandest Enterprise Under God**

1. Union Pacific and Central Pacific
2. Irish, German, English, Chinese, among others
3. Promontory, Utah
4. To protest those who criticized plural marriage
5. Emmeline Wells

Lesson 9 **The Buffalo**

1. Disease, competition from horse herds, buffalo robe trade.
2. Answers will vary, but may include: money, adventure, greed.
3. $3.00
4. Ulysses S. Grant

Lesson 10 **The United States and The American Indians, 1870-1890**

1. Custer
2. The Fort Laramie Treaty of 1868
3. The Greasy Grass
4. Four-to-one
5. General Howard
6. The Ghost Dance

Lesson 11 **Reservations and Reformers**

1. 4.5 million
2. To cross back and forth into Canada at will, to live on the Little Missouri near the Black Hills, and to hunt wherever he wished.
3. "Friends of the Indian"
4. It was believed Native Americans and their culture were soon to disappear.
5. Sitting Bull

Lesson 12 **The Geography of Hope**

1. Exodusters
2. More than 15,000.
3. Poor economic conditions.
4. The Chinese Exclusion Act.
5. The coming of the railroad, reports of warm sunshine and cheap land.

Lesson 13 **Changing Land, Changing People**

1. Copper
2. Air pollution, deforestation.
3. Four times
4. Water
5. He was dispossessed of his land, his role in the history of the West was dismissed.
6. Their old home in the Wallowa Valley.

Lesson 1 The West—Place and Promise

Check Your Comprehension

Answer the following questions as you view the video selections for this lesson.

1. To what were many Indian stories of creation linked?

2. What Indian tribes inhabited the West? Name as many as you can.

3. Where did the Anasazi Indians live?

4. Why did the abandon their land?

Lesson 2 Explorers and Conquerors

Check Your Comprehension

Answer the following questions as you view the video selections for this lesson.

1. Who was the first European to enter the West?

2. What Indians did Cabeza de Vaca encounter?

3. What was Coronada searching for?

4. What Indians did Coronado encounter?

5. Why did Father Junipero Serra travel to California?

6. Who sent Lewis and Clark west?

7. What were they searching for?

Lesson 3 Western Expansion And Native Americans, 1600-1848

Check Your Comprehension

Answer the following questions as you view the video selections for this lesson.

1. What was the biggest threat Europeans brought to native people?

2. Why did Popé lead a revolt and where did he lead it?

3. What animal was introduced to the Indians in the late 1600s?

4. What was the purpose of Narcissa Whitman's journey?

Lesson 4 **Moving West**

Check Your Comprehension

Answer the following questions as you view the video selections for this lesson.

1. What nation was Texas a part of until 1836?

2. For how many days was the Alamo under siege?

3. Who was the President of the Republic of Texas?

4. Who led the Mormons west?

5. From where and in what year did the Sagers set out on their journey west?

6. What hardships did the Sagers encounter?

Lesson 5 Riches And Opportunity

Check Your Comprehension

Answer the following questions as you view the video selections for this lesson.

1. Where did the gold miners come from?

2. Where was William Swain from?

3. What did he hope to find in California?

4. What did many forty-niners fear as they crossed the plains?

5. What disease was the real danger?

6. What year was the Fort Laramie Treaty signed?

7. How did the California legislature force thousand of foreigners to leave the gold fields?

Lesson 6 Slave State or Free?

Check Your Comprehension

Answer the following questions as you view the video selections for this lesson.

1. What two new territories did Congress create in 1854?

2. What issue were the territories supposed to decide for themselves?

3. Who sent federal troops into Utah in the summer of 1857?

4. Who were the troops sent against?

Lesson 7 The United States Government and The American Indians, 1851-1868

Check Your Comprehension

Answer the following questions as you view the video selections for this lesson.

1. Who was one of the most respected peace chiefs among the southern Cheyenne?

2. Where did Black Kettle and other peace chief agree to move in 1861.

3. Who led the massacre at Sand Creek?

4. What army officer led his troop to annihilation in Wyoming following the Civil War?

5. Who did Generals Sherman and Sheridan dispatch on a winter campaign against "the enemies of our civilization?"

Lesson 8 The Grandest Enterprise Under God

Check Your Comprehension

Answer the following questions as you view the video selections for this lesson.

1. To what two companies did Congress grant charters to build the railroad?

2. Of what ethnic background were the men who built the railroad?

3. Where did the two railways meet?

4. Why did 5,000 Mormon women hold an 'Indignation Meeting" in 1870?

5. What outspoken editor of a Mormon newspaper led the woman's suffrage movement in Utah?

Lesson 9 The Buffalo

Check Your Comprehension

Answer the following questions as you view the video selections for this lesson.

1. By the late 1860s, what were some threats the buffalo already had encountered?

2. What motivated the buffalo hunters.

3. For how much could a hunter sell a buffalo hide?

4. What U.S. President refused to sign a law which would protect the buffalo?

Lesson 10 The United States and The American Indians, 1870-1890

Check Your Comprehension

Answer the following questions as you view the video selections for this lesson.

1. While the U.S. soldiers were in the Black Hills, what did they find?
2. Who led the U.S. expedition into the Black Hills?
3. What treaty did the miner's invasion of the Black Hills violate?
4. What did the Lakota and Cheyenne call the Little Big Horn?
5. Custer's troops were outnumbered by how many men at the Little Bighorn?
6. What general pursued the Nez Percé out of Idaho?
7. What new religion swept through Indian reservations in the 1890s?

Lesson 11 Reservations and Reformers

Check Your Comprehension

Answer the following questions as you view the video selections for this lesson.

1. How many people went west between 1877 and 1887?

2. What rights did Sitting Bull want?

3. What did the White reformers call themselves?

4. Why was Frank Cushing sent to study the Zuñis in 1879?

5. Who joined Buffalo Bill's show is 1885?

Lesson 12 The Geography of Hope

Check Your Comprehension

Answer the following questions as you view the video selections for this lesson.

1. What did black emigrants to the West call themselves?

2. How many African-Americans had migrated to Kansas by 1880?

3. What triggered discrimination against Chinese settlers in the late 1800s?

4. What anti-Chinese bill was passed by Congress in 1882?

5. What stimulated the growth of Los Angeles in the 1880s?

Lesson 13 Changing Land, Changing People

Check Your Comprehension

Answer the following questions as you view the video selections for this lesson.

1. What was discovered in Butte Montana in 1881?

2. What problems did the mining industry bring to Butte?

3. How many times larger was the population in 1904 than it had been in 1890?

4. What natural resource did Los Angeles lack that might have stymied its growth?

5. What happened to Vallejo in his later years?

6. Where did Chief Joseph want to return with his people?

Lesson 1 The West—Place and Promise

"[The West] is a dream. It is what people who have come here from the beginning of time have dreamed of. It's a dream landscape. To the Native American, it is full of sacred realities, powerful things. It's a landscape that has to be seen to believed. And I say on occasion, it may have to be believed to be seen."

N. Scott Momaday
Episode 1, 3:37

"The West is not only one thing. It is a tremendous collection of stories of individual human beings who could at one point demonstrate the highest values of heroism and the lowest values of cowardice, of cruelty and nobility, and all the other things that go into making great stories."

T. H. Watkins
Episode 1, 7:40

"I think the West has always had a power, a presence, an attraction that differentiated it from the rest of the United States. Whether the West was a place to be conquered, or the West as it is today, a place to be protected and nurtured. It is the regenerative force of America."

J. S. Holliday
Episode 1, 9:25

Lesson 2 Explorers and Conquerors

"The hardships I endured in this journeying business were long to tell—peril and privation, storms and frost, which often overtook me . . . By the unfailing Grace of God our Lord I came forth from all."

Alvar Nuñez Cabeza de Vaca
Episode 1, 20:24

"Some Indians came [begging us] to cure them of terrible headaches. Surely extraordinary men like us, [they said] embodied powers over nature.... When [we] made the sign of the cross over them and commended them to God, they instantly said that all pain had vanished and [gave] us prickly pears and chunks of venison."

Alvar Nuñez Cabeza de Vaca
Episode 1, 24:18

"They grew so bold that they came up almost to the heels of our horses to shoot their arrows. On this account, I saw that it was no longer time to hesitate, and as the priests approved the action, I charged them."

Francisco Vasquez de Coronado
Episode 1, 30:17

"The country itself is the best I have ever seen for producing all the products of Spain. But what I am sure of is that there is not any gold in all that country."

Francisco Vasquez de Coronado
Episode 1, 34:09

"I found myself in front of twelve of them, and I saw something I could not believe. It was this: They were entirely naked as Adam in the garden, before sin . . . We spoke a long time with them, and not for one moment, while they saw us clothed, could you notice the least sign of shame in them."

Father Junipero Serra
Episode 1, 59:11

"The object of your mission is to explore the Missouri River, and such principal stream of it, as, by its course and communications with the waters of the Pacific Ocean may offer the most direct and practicable water communication across the continent. Those who come after us will fill up the canvas we begin."

Thomas Jefferson
Episode 1, 1:03:04

"We were now about to penetrate a country at least two thousand miles in width, on which the foot of civilized man had never trodden, the good and evil it had in store for us was for experiment to determine."

Meriwether Lewis
Episode 1, 1:09:06

September 16th, 1805—Began to snow about three hours before day and continued all day. The snow in the morning four inches deep on the old snow, and by night we found it from six to eight inches deep. . .I have been wet and as cold in every part as I ever was in my life . . . To describe the road of this day would be a repetition of yesterday, except the snow which made it much worse.

Diary of William Clark
Episode 1, 1:13:56

Lesson 3 Western Expansion And Native Americans, 1600-1848

"There is this marvelous stereotype out there, that before white people came the world here [in the West] was perfect, that people lived in a paradise in which they were the most elegant, most moral, the most elevated of all humanity. That's not true, we were human beings, and we lived in our own societies, and we did things that all human begins do, and some of it was elevated and marvelous, and admirable, and some of it was pretty horrible."

Jo Allyn Archambault
Episode 1, 17:00

"The indigenous peoples on their side saw what the Spaniards offered as just another power to add to their own. They conceded readily that the Spaniards must be very powerful people because they had guns, they had horses. So they were happy enough to add the Spanish saints, but without replacing their own, without giving up the visions and dreams of their own forebears. This is what the friars would have nothing of. For the friars, it was their way or now way at all."

Alfonso Ortiz
Episode 1, 39:32

"The horse must have been the realization of an ancient dream to be elevated, to be severed from the earth, cut free. What a sense of life that must have been, different [from] anything they'd ever known. And with the horse, their ancient nomadism was realized to the fullest extent and they had conquered their oldest enemy, which was distance."

N. Scott Momaday
Episode 1, 47:43

"Our desire now is to be useful to these benighted Indians, teaching them the way of salvation . . . It is a great responsibility to be pioneers in so great a work. It is with cautious steps that we enter on it."

Narcissa Whitman
Episode 2, 31:56

"What must it have been like to live in a community and suddenly a disease that you had never seen before, for which your medicines were not effective, which had horribly ugly symptoms, wiped out everybody you saw? Was it witchcraft? Was it a punishment? Was it the end of the world? Who knew what was going on?"

Michael Dorris
Episode 1, 55:25

"[The Indians said they] would worship in our new house . . . We told them our house was to live in and we could not have them worship there for fear they would make it so dirty and full of fleas that we could not live in it."

Narcissa Whitman
Episode 2, 33:49

Lesson 4 Moving West

"People of the frontier were by and large anti-government, anti-institutional church. They were very happy being left on their own to defend their property, to live their own lifestyles without intervention of a far off government. The Spanish colonists, their motto was: 'God is in Heaven; the Pope is at the Vatican; the King is in Madrid; the Viceroy's in Mexico City, and to hell with you. I'm in San Antonio."

Richard Santos
Episode 2, 17:15

"Mexico had what seemed like a good plan: How to get settlers and colonists into Texas to make sure it was settled territory that the United States would have to back off from. Mexican population doesn't really have a surplus that could provide that kind of settlement. So, it seemed like a good idea. It's one of those moments of hindsight where you think, 'oh, watch out for this one.'"

Patricia Nelson Limerick
Episode 2, 18:07

"I think that he was the most difficult, the most irascible, the most principled, the most opinionated man in American history. He was flamboyant, he wore vests that were furry or he would have on a jacket, and on top of that an Indian blanket. He was the first man to wear beads on the floor of the United States Senate, I like that."

Ann Richards
Episode 2, 21:14

"The Mormon people were looking for isolation where they could practice their spiritual beliefs freely . . . You can imagine Great Salt Lake, seeing this huge body of water and dipping down with cupped hands for a drink of refreshment only to be repulsed. I think that appealed to the Mormons because no one else would bother them."

Terry Tempest Williams
Episode 2, 55:06

"Americans started moving west for all these individual, personal reasons—land, converting Indians, furs. But everywhere they went the end result was they wanted to make it into the United States. It didn't matter why they went, once they got there they decided, 'This place should be part of the United States,' and in doing so, they brought the nation with them. The nation didn't send them out. They brought the United States with them."

Dayton Duncan
Episode 2, 1:07:59

"The hem of my dress caught on an ax-handle, precipitating me under the wheels, both of which passed over me . . . before father could stop the oxen. A glance at my limb dangling in the air . . . revealed to him the extent of the injury I had received, and in a broken voice he exclaimed, "My dear child, your leg is broke all to pieces!"

Naomi Sager
Episode 2, 1:00:37

Lesson 5 Riches And Opportunity

"There are all kinds of people on Earth that you will meet some day. . .They will be looking for a certain stone. They will be people who do not get tired, but who will keep pushing forward, going, going, all the time. . .These people do not follow the way of our great-grandfather. They follow another way. They will travel everywhere, looking for this stone which our great-grandfather put on the earth in many places."

Sweet Medicine
Episode 3, 00:19

"The Gold Rush changed California, it changed the whole west, and it changed America's sense of itself because for the first time the United States of America in the minds of the American people fulfilled the dream of Jefferson which was [the dream of] a continental nation from the Atlantic to the Pacific. No one thought about America stretching from Chesapeake Bay to San Francisco Bay until fathers and sons and uncles and brothers and fiancés were out there."

J. S. Holliday
Episode 3, 6:21

"Everyone knew California was valuable, but nobody could have imagined that it would be a place of such immense riches, and riches to be harvested so quickly and seemingly so easily. It's an incredible boon, an incredible stroke of good fortune, and it just is one of those senses in which to the rest of the world it must have seemed that everything was just falling in the path of Americans, all they had to do was stoop and pick it up."

Richard White
Episode 3, 12:11

"He was one of the first legends in his own time, a case where people had their image of what a Westerner was that sometime didn't square with the real thing. Kit Carson was up at Fort Laramie when somebody came over and sad, "I hear you're Kit Carson, is that right?" And he was kind of a laconic man. He said, "Yeah, I am." And the person from the East look him up and down and compared to what he read he [says], "No, I don't think you really are Kit Carson."

Dayton Duncan
Episode 3, 25:50

"At dawn we arrived at Antelope Creek, eight miles from [Lassen's Ranch], and found it not fordable. The sky cleared. We kindled a rousing fire, dried and rested ourselves 'til noon when [two other men and] myself — with our clothes lashed to our shoulders — forded the stream. . .I was the hardest job I ever had. When I stepped onto the opposite shore I thought my flesh would drop from my bones."

William Swain
Episode 3, 32:16

The miners are . . .are sometimes guilty of the most brutal acts with the Indians. Such incidents have fallen under my notice that would make humanity weep and men disown their race."

William Swain
Episode 3, 1:10:26

Lesson 6 Slave State or Free?

"To hand the issue [of slavery] to Kansas is to ask for the most explosive conditions possible. To take the most unsettle kind of society and throw into that the issue that made congressmen want to kill each other. If you wanted to design the worst possible conditions to dramatize how bitter these fights were, you couldn't do better than what they designed for Kansas."

Patricia Nelson Limerick
Episode 4, 10:30

August 25, 1856. We are in the midst of war — war of the most bloody kind — a war of extermination. Freedom and slavery are interlocked in deadly embrace, and death is certain for one or the other party. A crisis is just before us. . .and God only knoweth where it will end.

Julia Louisa Lovejoy
Episode 4, 15:34

Our New England friends may wonder that the warlike spirit has taken such hold upon those who, until they came to Kansas, were as complete [pacifists] as the most orthodox Quaker; but sir, such individuals only need a little Kansas experience to understand the matter.

Julia Louisa Lovejoy
Episode 4, 32:10

Guerrilla parties are making dreadful slaughter upon the Union men in Missouri and stealing and destroying their property. . .The entire route across the state bears the marks of the ravages of war. . . Anarchy reigns in Missouri.

Julia Louisa Lovejoy
Episode 4, 41:29

The very air seems charged with blood and death. . .Pandemonium itself seems to have broken loose. . . and death runs riot over the country.

Julia Louisa Lovejoy
Episode 4, 47:44

Lesson 7 The United States Government and The American Indians, 1851-1868

"Listen to me carefully, and truthfully follow up my instructions. You chiefs are peacemakers. Though your son might be killed in front of your tipi, you should take a peace pipe and smoke. Then you would be an honest chief."

Sweet Medicine
Episode 4, 53:40

"Damn any man who sympathizes with Indians. Kill and scalp all, big and little, nits make lice."

John Chivington
Episode 4, 59:20

"Although wrongs have been done me I live in hope. I have not got two hearts. . .I once thought that I was the only man that persevered to be the friend of the white man, but since they have come and cleaned out our lodges, horses, and everything else, it is hard for me to believe white men any more."

Black Kettle
Episode 4, 1:07:12

"At the end of the Civil War [most of the troops] were mustered out. . .nearly a million strong, vigorous men who had imbibed in somewhat erratic habits of the soldier. . .They naturally look for new homes to the Great West. These men flocked to the plains, and were stimulated. . .by the danger of an Indian War."

William Tecumseh Sherman
Episode 4, 1:09:24

"My great grandmother escaped [Custer's attack on Black Kettle's camp]. . .But Black Kettle and his wife did not. He brought his pony up alongside of her and told her to get behind him. She climbed up behind him and as they started to ride across the Washita, [they] were killed. Black Kettle died fighting for what he believed in and that was peace."

Henrietta Mann
Episode 4, 1:21:33

"The told [Custer] then that if ever afterward he should break that peace promise and should fight the Cheyennes, the Everywhere Spirit surely would cause him to be killed."

Kate Bighead
Episode 4, 1:23:13

Lesson 8 The Grandest Enterprise Under God

"If you were looking for the definitive symbol of the conflict between the cultures that had existed in the American West for at least ten thousand years . . . you couldn't come up with two more powerful symbols than the railroad and the buffalo, because when the railroad met the buffalo, the Iron Age met the Stone Age, the machine arrived in the garden and the West was changed forever."

T. H. Watkins
Episode 5, 1:12:13

"In the ripeness of time the hope of humanity is realized . . . [This] continental railway . . . will bind the two seaboard to this one continental union like ears to the human head; [to plant] the foundations of the Union so broad and deep . . . that no possible force or stratagem can shake its permanence."

William Gilpin
Episode 5, 7:38

"When somebody died, you didn't dig a grave from him and put him down in the grave. You went to a lot of trouble to get his remains back to the village that he came from because a Chinese doesn't want to be buried anywhere. He want to be buried where his ancestors were buried.

Jack Chen
Episode 5, 25:48

"That moment, at Promontory Point is a moment of tremendous significance, because on either side of that moment were vastly different worlds, radically different worlds. It foretold the story of technology. The coming of the machine. And what could be more symbolic of that new age than the completion of the railroad and the driving of the golden spike. Nothing would ever be the same in the West."

N. Scott Momaday
Episode 5, 39:16

"We had a motley array of neighbors. On one side a German who cold scarce speak English married to a Bohemian who could speak little English and no German; on another side a family of Swedes fresh from old country; on an adjoining farm a Scotsman with a Missouri wife; nearby a family from Iowa, another family from Illinois; some old, some young; some illiterate, some well educated, yet all engaged in the same enterprise."

Frank Waugh
Episode 5, 50:31

Lesson 9 The Buffalo

"Everything the Kiowas had came from the buffalo. Their tipis were made of buffalo hides, so were their clothes and moccasins. They ate buffalo meat. Their containers were made of hide, or of bladders or stomachs. Most of all the buffalo was part of the Kiowa religion . . . The buffalo were the life of the Kiowas."

Old Lady Horse
Episode 5, 14:40

"When I went into the business, I sat down and figured that I was indeed one of fortune's children. Just think. There were 20 million buffalo, each worth at least $3 to $60 million. At the very outside, cartridges cost 25 cents each, so every time I fired one I got my investment back twelve times over. I could kill a hundred a day . . . That would be $6,000 a month—or three times what was paid, it seems to me, the President of the United States. Was I not lucky that I discovered this quick and easy way to fortune? I thought I was."

Frank Mayer
Episode 5, 49:34

"Where there were myriads of buffalo the year before, there were now myriads of carcasses. The air was foul with a sickening stench, and the vast plain, which only a short twelvemonth before teemed with animal life, was a dead, solitary, putrid desert.

Col Richard Irving Dodge, 1873
Episode 5, 1:16:49

"You [White] people make a big talk, and sometimes war, if an Indian kills a white man's ox to keep his wife and children from starving. What do you think my people ought to say and do when they themselves see their [buffalo] killed by your race when you are not hungry?"

Little Robe
Episode 5, 1:17:50

"It would be hard to imaging anything more deeply hurtful than the loss of something ineffably sacred. One can only guess and imagine. We can't know . . . But this wholesale slaughter must have been at first confusing, and then, you know, a devastation. A wound in the heart that we cannot conceive of now."

N. Scott Momaday
Episode 5, 1:20:48

Lesson 10 The United States and The American Indians, 1870-1890

"The first white men of your people who came to our country were named Lewis and Clark . . . . All the Nez Percés made friends with Lewis and Clark and agreed to let them pass through their country and never to make war on the white men. This promise the Nez Percés have never broken. It has always been the pride of the Nez Percés that they were the friends of the white men."

Chief Joseph
Episode 6, 00:56

"I have never taught my people to trust Americans. I have told them the truth—that Americans are great liars. I have never dealt with the Americans. Why should I? The land belonged to my people."

Sitting Bull
Episode 6, 7:21

"[Custer] was a self-promoter, he was a man who rode to the top over the backs of fallen comrades. . . Not that he didn't take the risks that they did but he was taking those risks so that he could get promotion for himself. And a lot of those men fell because Custer was leading them into situations that he shouldn't have been leading them into."

Stephen Ambrose
Episode 6, 11:25

"I will remain what I am until I die, a hunter, and when there are no buffalo or other game, I will send my children to hunt and live on prairie mice, for where an Indian is shut up in one place his body becomes weak."

Sitting Bull
Episode 6, 16:04

"I want to hunt in this place. I want you to turn back from here. I want you to leave what you have got here and turn back . . . If you don't, I'll fight you."

Sitting Bull
Episode 6, 20:33

"The women pushed the point of a sewing awl into each of [Custer's] ears, into his head. This was done to improve his hearing, as it seemed he had not heard what our chiefs in the South had said when he smoked the pipe with them. They told him then that if ever afterward he should break that peace promise and should fight the Cheyennes, the Everywhere Spirit surely would cause him to be killed."

Kate Big-Head
Episode 6, 44:58

"I knew I had never sold my country, and that I had no land in Lapwai, but I did not want bloodshed. I did not want my people killed. I did not want anybody killed . . . I said in my heart that, rather than have war, I would give up everything rather than have the blood of white men upon the hands of my people"

Chief Joseph
Episode 6, 1:04:33

"I am tired of fighting. Our chiefs are all killed. Looking Glass is dead . . . The old men are all dead. It is cold, and we have no blankets. The little children are freezing to death. My people, some of them, have run away to the hills, and have no food. No one knows where they are . . . I want to have time to look for my children, and see how many of them I can find. Maybe I shall find them among the dead. Hear me, hear my chiefs. I am tired. My heart is sick and sad. From where the sun now stand, I will fight no more forever."

Chief Joseph
Episode 6, 1:18:17

Lesson 11 Reservations and Reformers

"The farther my people keep away from the whites the better I shall be satisfied. The white people are wicked . . . I want you to teach my people to read and write. But they must not become white people in their ways. It is too bad a life. I could not let them do it. I would rather die an Indian than live a white man."

Sitting Bull
Episode 7, 23:50

"I surrender this rifle to you through my young son, whom I now desire to teach in this manner that he has become a friend of the Americans. I wish him to learn the habits of the whites and to be educated as their sons are educated."

Sitting Bull
Episode 7, 25:18

"The lifestyle of the Lakota people had changed so much. Here you had this free-roaming people that were dependent upon the buffalo for a way of life, and all of a sudden now they are confined in these small areas, they are living off rations, and people are starving. It's almost like being in a prison cell. Even though reservations were a pretty good size, the idea of compacting people into that area and saying 'You can't move outside this area, you can't travel outside this area, and if you do you need a pass.' The whole idea of confining Lakota people was so devastating to them."

Rick Williams
Episode 7, 26:32

"Let us forget once and forever the word 'Indian' and all that it has signified in the past, and remember only that we are dealing with so many children of a common Father."

Charles C. Painter
Episode 7, 55:55

"Our belongings were taken from us, even the little medicine bags our mothers had given us to protect us from harm. Everything was placed in a heap and set afire."

Lone Wolf
Episode 7, 58:19

"All the boys in our school were given English names because their Indian names were difficult for the teachers to pronounce. Besides, the aboriginal names were considered by missionaries as heathenish. And so, in the place of Tae-noo-ga-wa-zhe came Philip Sheridan, and that of Wa-pah-dae, Ulysses S. Grant."

Suzette La Flesche
Episode 7, 58:39

Lesson 12 The Geography of Hope

"Kansas seemed like an ideal place for people who were disillusioned with the black codes that had been passed in the South, the meanness of the Ku Klux Klan, the meanness of the share croppers who really weren't sharing the way they had agreed, and these are the people who paid five dollars, five bucks to Pap Singleton to come up the river to a new life in Kansas."

Bertha Calloway
Episode 7, 10:08

"The West has always been and will always be a place where there's struggle to survive and where nature strikes heavy blows at you. But I think that's part of the West. That's geography. And I think part of that conquering of the West seeped into the American character. In many ways the West has been a geography of hope for the country as a whole."

Stewart Udall
Episode 7, 14:50

"The West is about possibilities, and sometimes the price of success of one group's possibilities is going to be the ending of possibilities for another group. Americans aren't wrong in seeing the West as the land of the future, of seeing a land in which astonishing things are possible. What they often are wrong about is that there's no price to be paid for that, that everybody can succeed or that even what succeeds is necessarily the best for everyone concerned. The West is much more complicated than that."

Richard White
Episode 7, 6:33

"There's no question in my mind that the settlers are the real heroes . . . In this harsh country, much of it harsh and forbidding, demanding, tough country. The fact that people could go there and establish communities and make a living for themselves and build up societies. I think that was a real triumph."

Stewart Udall
Episode 7, 18:44

"The noblest part of the West is the fact that it gave hope to people in ways that we had not been able to have before. It was a force in the shaping of the national character, and an important one. And I think, when and if we ever lose that sense of hope that the West holds for us, we will have lost by just that much our sense of ourselves as Americans."

T.H. Watkins
Episode 7, 22:30

"Unlearned as you think us to be, we are not wholly ignorant of your history. . .We [Chinese] are taught to believe that your government is founded and conducted upon principles of pure justice and that all of every . . . race and creed are here surely protected in person, liberty, and property."

Chung Sun
Episode 7, 31:45

"I hope you will pardon my expressing a painful disappointment. The ill treatment of [my] own countrymen may perhaps be excused on the grounds of race, color, language, and religion, but such prejudice can only prevail among the ignorant. In civility . . . and polite manners, [Americans] are wholly wanting and are very properly styled barbarians."

Chung Sun
Episode 7, 36:40

"The change was so drastic [in Los Angeles], we [Mexican Americans] had to turn inward and find the strength within our families, a circle of safety to preserve our traditional ways. And one way to do that is to fall back into the community, into the family, into the barrio, and to try to hand on to what you have of your history."

Rudolfo Anaya
Episode 7, 45:27

Lesson 13 Changing Land, Changing People

"The myth of the West is a very appealing one. The myth of the West is that there once existed a place which was free for the taking, and in which people who were willing to work hard, people who were willing to invest their own labor, could not only improve their lives, but they could improve the place themselves. That out of this labor, out of this struggle would come progress, would come a better world than they had every imagined, not just for themselves and not just for their children, but indeed for the whole world. Stated that way, they myth has this extraordinary appeal. But of course what it does is mask an infinitely more complicated and more tangled story."

Richard White
Episode 9, 5:40

"There are many stories in the West, and there are many stories in the United States, and none is more American than any other. But when we try to think of a, of a common story, of a story which we invent about America, we lay that invention in the West. There's no section of the United States which is less American than any other section, but there are stories that become more American than other stories because we tell them as stories which can include all of us. It's the sense [that] being in a country where there's so much that divides us, there can be some experience which out there we all share. It may be an illusion . . . it probably is an illusion. There is no single experience in the West or any place else. But we fight so much about those stories because those stories deeply matter—not because of what happened in the West, but what happens right now, what matters right now. That's the important thing."

Richard White
Episode 9, 57:30

"If you think about all of the various stories of betrayal in the American West, they will break your heart. But in these stories of broken hearts there is also a healing, a joy, and that joy and that healing has come from the land itself. And I don't think we can forget that—that the land literally brings us back to a reverential state of mind, where we realize the health of the land is the health of the people. It is about spirit, and in that spirit are seeds of joy and that's where I stake my claim in the future."

Terry Tempest Williams
Episode 9, 59:17

"The Western landscape in all its variety and drama and sense of wide open spaces, carries an enormous emotional weight — I think with not only Americans, but with much of the world. There's always been a place, always been a place in human history that became the repository, if you will, of all the dreams, hopes and aspirations of people. Someplace that was always going to be better than where they were. The West still has that characteristic. It is probably the one single thing that makes it unique in American history. That a place so wide and large and various could at the same time be a single repository of so much hope."

Tom Watkins
Episode 9, 1:00:09